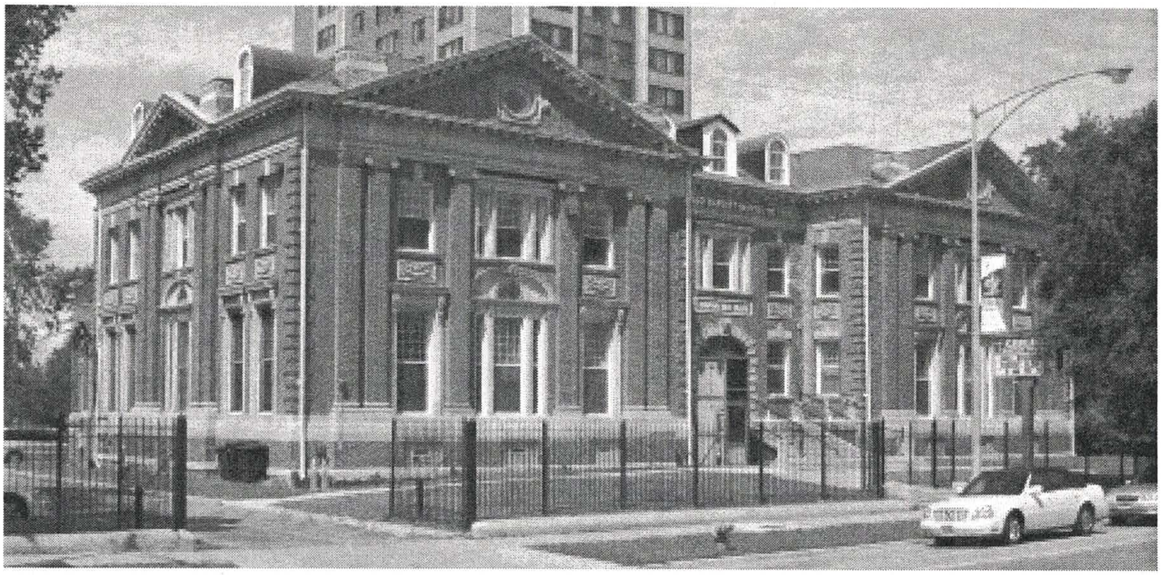
LANDMARK DESIGNATION REPORT



Chicago Orphan Asylum Building

5120 S. King Dr.

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, December 4, 2008

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Zoning and Land Use Planning
Patricia A. Scudiero, Commissioner

Cover illustrations

Top: The Chicago Orphan Asylum Building. Left bottom: Detail of terra-cotta ornament. Right bottom: Horace Cayton, Jr., the director of the Parkway Community House, located in the building during the 1940s and early 1950s.

The Commission on Chicago Landmarks, whose ten members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

CHICAGO ORPHAN ASYLUM BUILDING

(FORMERLY PARKWAY COMMUNITY HOUSE; NOW CHICAGO BAPTIST INSTITUTE)

5120 S. KING DR.

BUILT: **1898-1899**
ARCHITECTS: **SHEPLEY, RUTAN, & COOLIDGE**

The Chicago Orphan Asylum Building (now the Chicago Baptist Institute) exemplifies multiple significant aspects of Chicago cultural and institutional history. The building was built originally to house the Chicago Orphan Asylum, founded in 1849 to house orphaned or abandoned children. The building is finely designed in the Colonial Revival architectural style, a style of significance to the United States in the late 19th and early 20th centuries. The building's architects were Shepley, Rutan & Coolidge, a nationally-significant firm that is noteworthy for their designs in Chicago of the Art Institute of Chicago, the Chicago Cultural Center, and buildings for the University of Chicago.

In 1940 the Chicago Orphan Asylum sold the building to the Good Shepherd Community Center. Soon renamed the Parkway Community House, this community center was a significant institutional anchor for the Bronzeville community and is associated with the literary and artistic movement of the 1930s and 1940s known as the "Chicago Black Renaissance." The center's founding director, Horace R. Cayton, Jr., was a nationally-significant sociologist, co-authoring (with St. Clair Drake) *Black Metropolis*, an in-depth sociological study of Chicago's African-American community and one of the most important sociological studies published in America in the 20th century.

In 1957 the Chicago Baptist Institute purchased the building. It has since become a noted center of religious education on Chicago's South Side, providing training in ministry, counseling, social work, and other church- and community-based vocations.

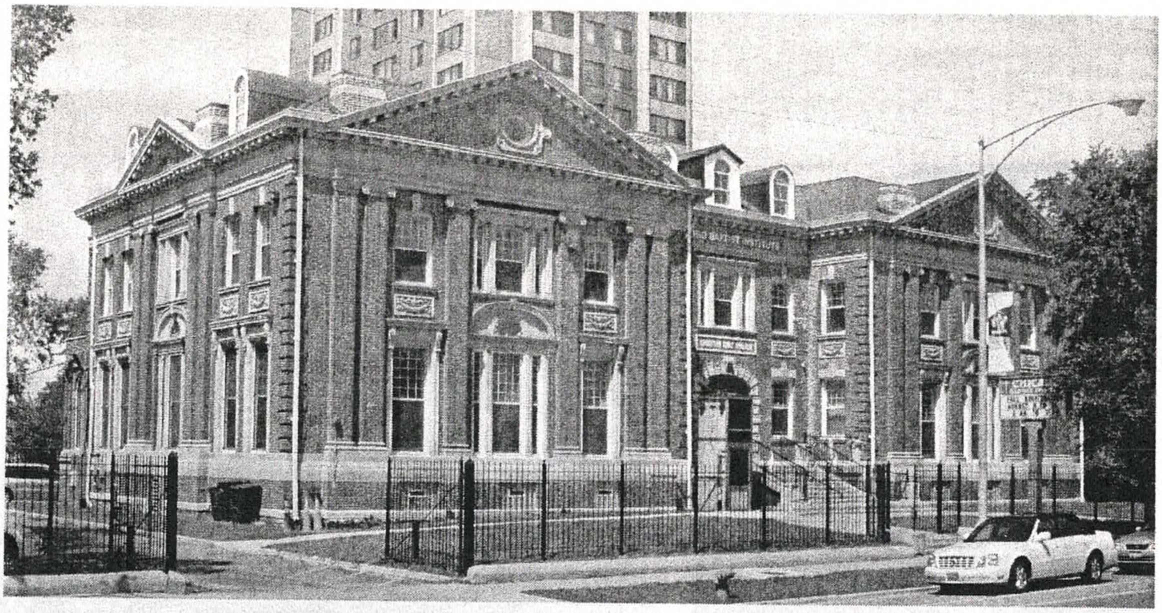
EARLY HISTORY OF THE CHICAGO ORPHAN ASYLUM

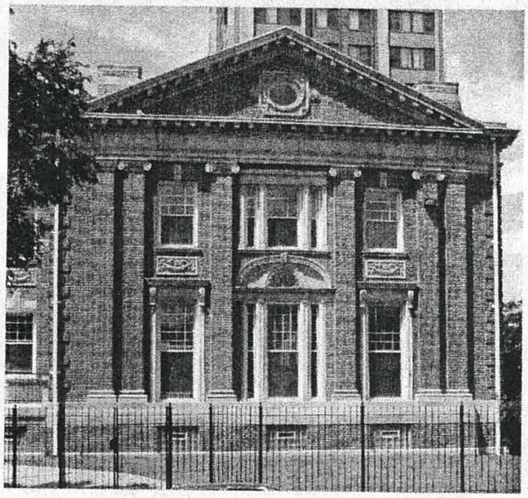
The history of the Chicago Orphan Asylum began in 1849 when Chicagoans responded to deaths and social dislocations brought on by a severe worldwide cholera epidemic that year. The city had risen to a population of approximately 30,000, and city leaders saw that informal methods of finding homes for orphaned or abandoned children no longer were satisfactory.

The new Chicago Orphan Asylum was organized by a group of city leaders that were predominantly the Protestant, New England-born early settlers of Chicago, including William H. Brown, Orrington Lunt, William B. Ogden, J. Young Scammon, John H. Kinzie, and Walter S. Newberry. Brown, the first president of the Asylum Board of Trustees, was a lawyer and banker and a Board of Health Officers commissioner. Vice-president Lunt was a grain merchant and one of the founders of Northwestern University in Evanston. Ogden had been Chicago's first mayor, while Newberry would be a future one. Kinzie was the son of pioneer John Kinzie and had lived in the Chicago area since he was a baby. Other men on the Asylum board or associated with the Asylum were equally established in the business and political world of frontier Chicago.

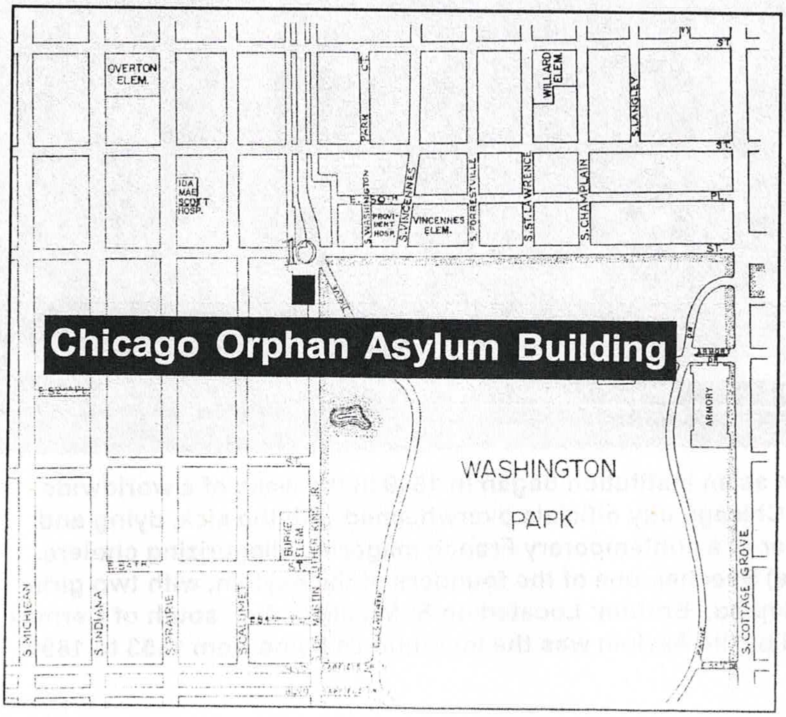
Day-to-day operations were handled by a women's board (known as the Board of Directresses), made up of leading Chicago women, including Mrs. John H. Kinzie, Mrs. Philo Carpenter, and Miss Julia Rossiter. The husbands of several, including Mrs. Kinzie, were on the Asylum board. Mrs. Carpenter's husband had opened Chicago's first drugstore in 1832, and the couple were among Chicago's leading abolitionists and supporters of the informal "underground railroad" that facilitated the escape of African-American slaves from southern bondage to Canadian freedom.

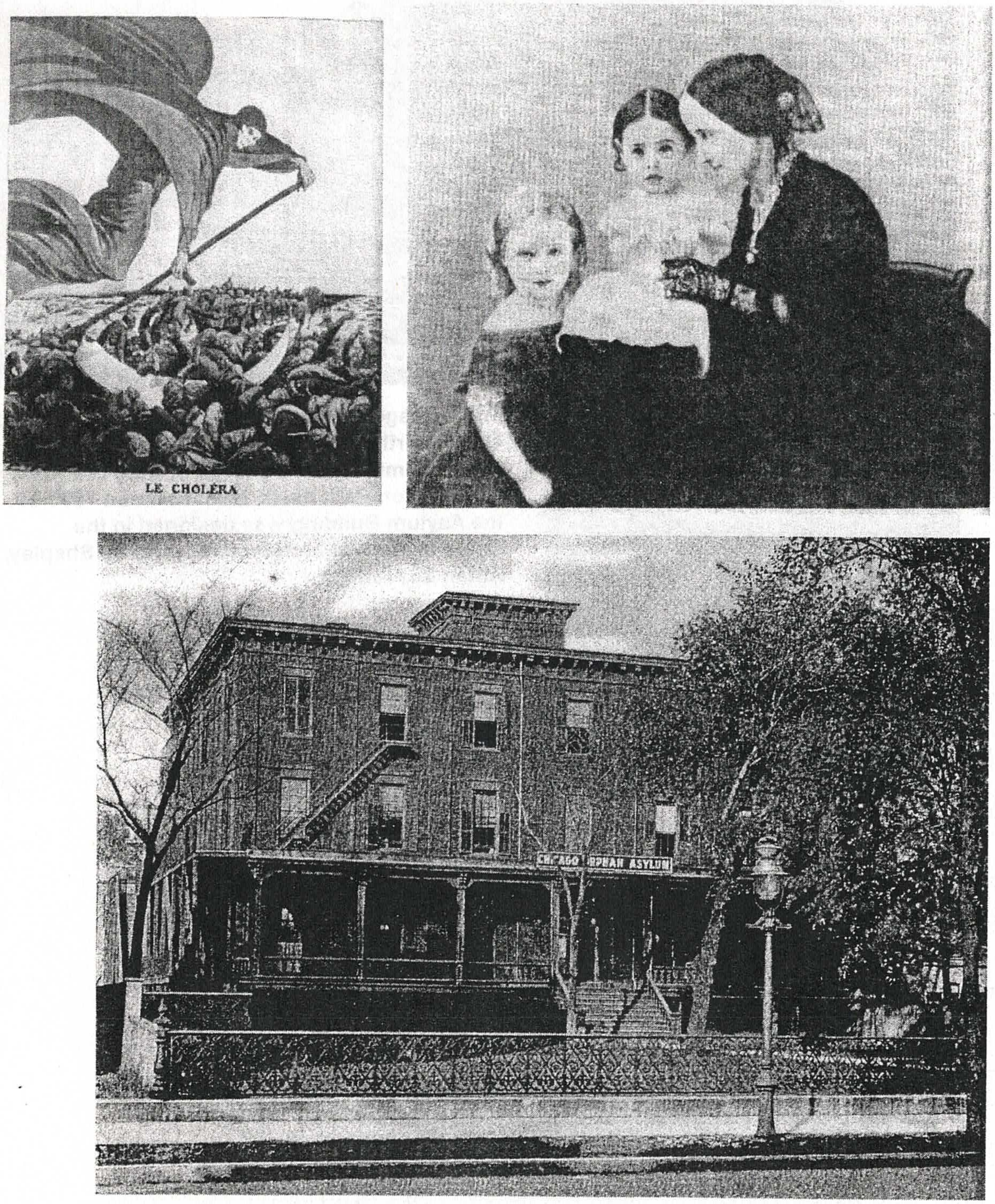
The Chicago Orphan Asylum had a number of homes before opening the building at 5120 S. King Dr. At first, briefly, the Asylum operated out of the Michigan Avenue home of Mrs. Ruth Hanson, who was the first Matron of the Asylum. Very shortly thereafter, however, the Asylum occupied a series of rented houses along the southern edge of what would today be considered the Loop (including houses on Adams, between State and Dearborn, and on Wells, between Van Buren and Harrison). In the early 1850s, the Asylum bought a large parcel of land on South Michigan Avenue on what was then the edge of developed Chicago. This two-acre tract, stretching west to Wabash south of 22nd St. (now Cermak Rd.), was soon improved by a three-story brick orphanage building,





The Chicago Orphan Asylum Building is located on the northeastern edge of the Washington Park community area at 5120 S. King Dr., facing Washington Park itself. Built between 1898-99, the Asylum Building was designed in the Colonial Revival architectural style by Shepley, Rutan & Coolidge.


Chicago Orphan Asylum Building
OVERTON ELEM.
IDA MAE SCOTT HOSP.
WILLARD ELEM.
S. LANGLEY
PARK
E. 50TH
S. WASHINGTON
PROVIDENT HOSP.
S. VINCENNES
VINCENNES ELEM.
S. FORRESTVILLE
S. ST. LAWRENCE
S. CHAMPLAIN
ST.
PL.
ARMORY
WASHINGTON PARK
S. MICHIGAN
S. INDIANA
S. PRAIRIE
S. CALUMET
BURKE ELEM.
S. MARTIN LUTHER KING JR.
S. COTTAGE GROVE



The Chicago Orphan Asylum as an institution began in 1849 in the wake of a worldwide cholera epidemic which left Chicago city officials overwhelmed with the sick, dying and orphaned. Top left: The cover of a contemporary French magazine allegorizing cholera. Top right: Mrs. Mary (Jerome) Beecher, one of the founders of the Asylum, with two girls from the Asylum that she adopted. Bottom: Located on S. Michigan Ave. south of Cermak Rd., the first building owned by the Asylum was the institution's home from 1853 to 1899.

designed by architects Burling and Baumann, and resembled a country hotel in its combination of large size and domesticity. The Asylum staff and children occupied the building in 1853.

This building at 2228 S. Michigan Ave., disposed of by the Asylum upon their move to 5120 S. King Dr. in 1899, had a radically different second life as an early "Motor Row" building, housing an automobile painting shop on the first floor and a battery manufacturer on the second floor. It finally was torn down in the early 1920s for the Marmon and Hudson Automobile Showrooms, both built in 1922 and now contributing buildings in the Motor Row Chicago Landmark District.

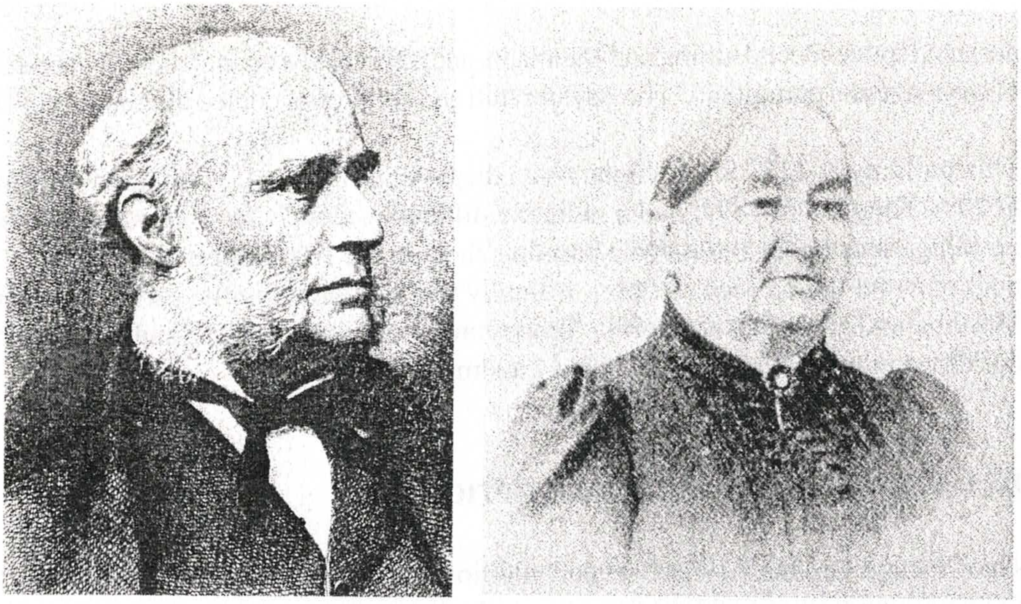
Building History and Description

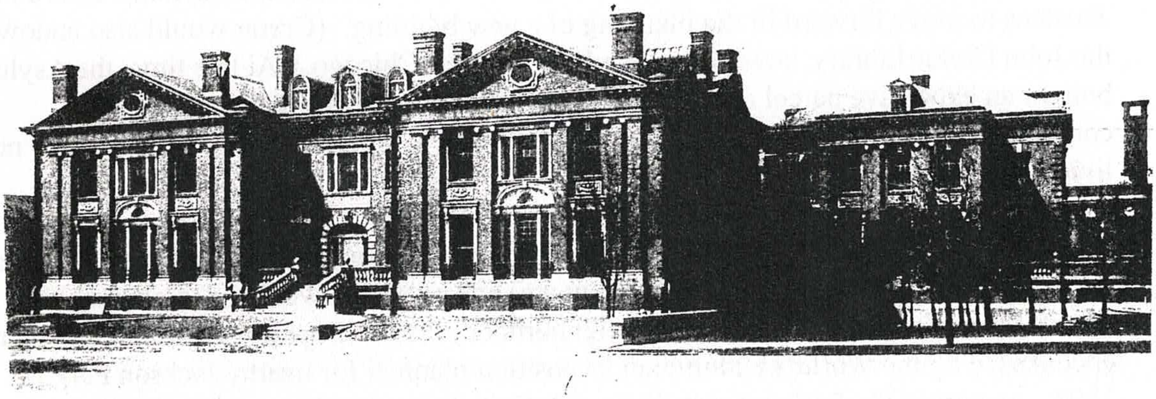
The Chicago Orphan Asylum needed additional space as early as the 1880s. In 1892, a financial windfall of $50,000 from the will of John Crerar, a merchant and banker who had been the Asylum's Vice-President during the 1880s, allowed the Asylum's Board of Trustees to move forward in the planning of a new building. (Crerar would also endow the John Crerar Library, now part of the University of Chicago.) At this time, the Asylum bought an expansive parcel of land on the northern edge of the Washington Park community area from Richard H. Lawrence, a former Chicagoan and land speculator now living in Philadelphia.

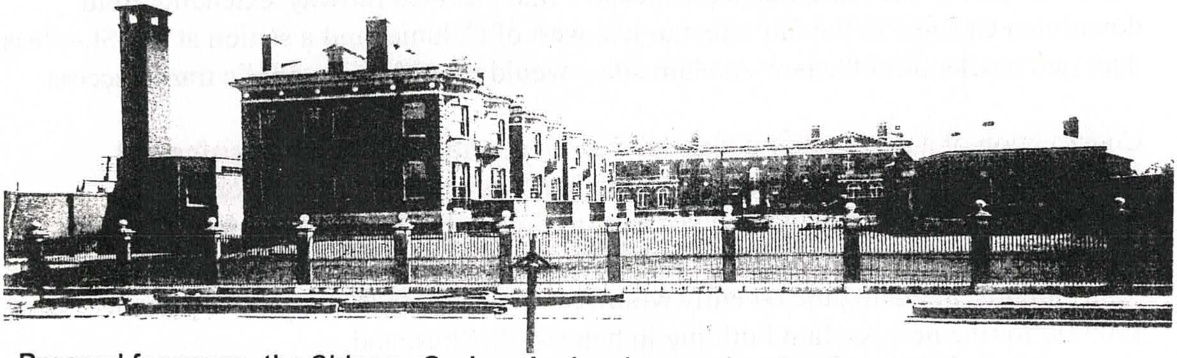
This L-shaped parcel was located on the southwest corner of E. 51st St. and S. Park Ave. (as this portion of King Drive was then known) and extended west to S. Calumet Ave. It was in the midst of a new residential neighborhood, the development of which was being encouraged by the World's Columbian Exposition planned for nearby Jackson Park in 1893. As part of the fair's impact, Chicago's first elevated railway, extending from downtown Chicago to the fair site, ran just west of Calumet and a station at 51st St.—less than two blocks from the new Asylum site—would provide easy public transit access.

Construction of a new building was delayed for several years by fundraising and (apparently) legal challenges from neighboring property owners questioning the suitability of an institutional neighbor such as the Chicago Orphan Asylum. Several members of the Boards of Trustees and Directresses stepped in with substantial contributions, including the recently widowed Mrs. Jerome Beecher, who provided $50,000 for the new Asylum building in honor of her husband.

At the time of his death in 1891, Mr. Beecher was considered one of Chicago's founding citizens, having come to Chicago in 1840. During his life, he ran a leather-goods store on Lake Street, was a director of the Chicago Gaslight and Coke Company and a trustee of Graceland Cemetery, and was involved with the Chicago City Railway Company. Late in life he developed approximately 60 residences along Calumet, Giles, Prairie and Indiana between 31st and 35th Streets. (Many of these buildings are within the Calumet-Giles-Prairie Chicago Landmark District.) Mrs. Beecher had been involved with the Asylum from its

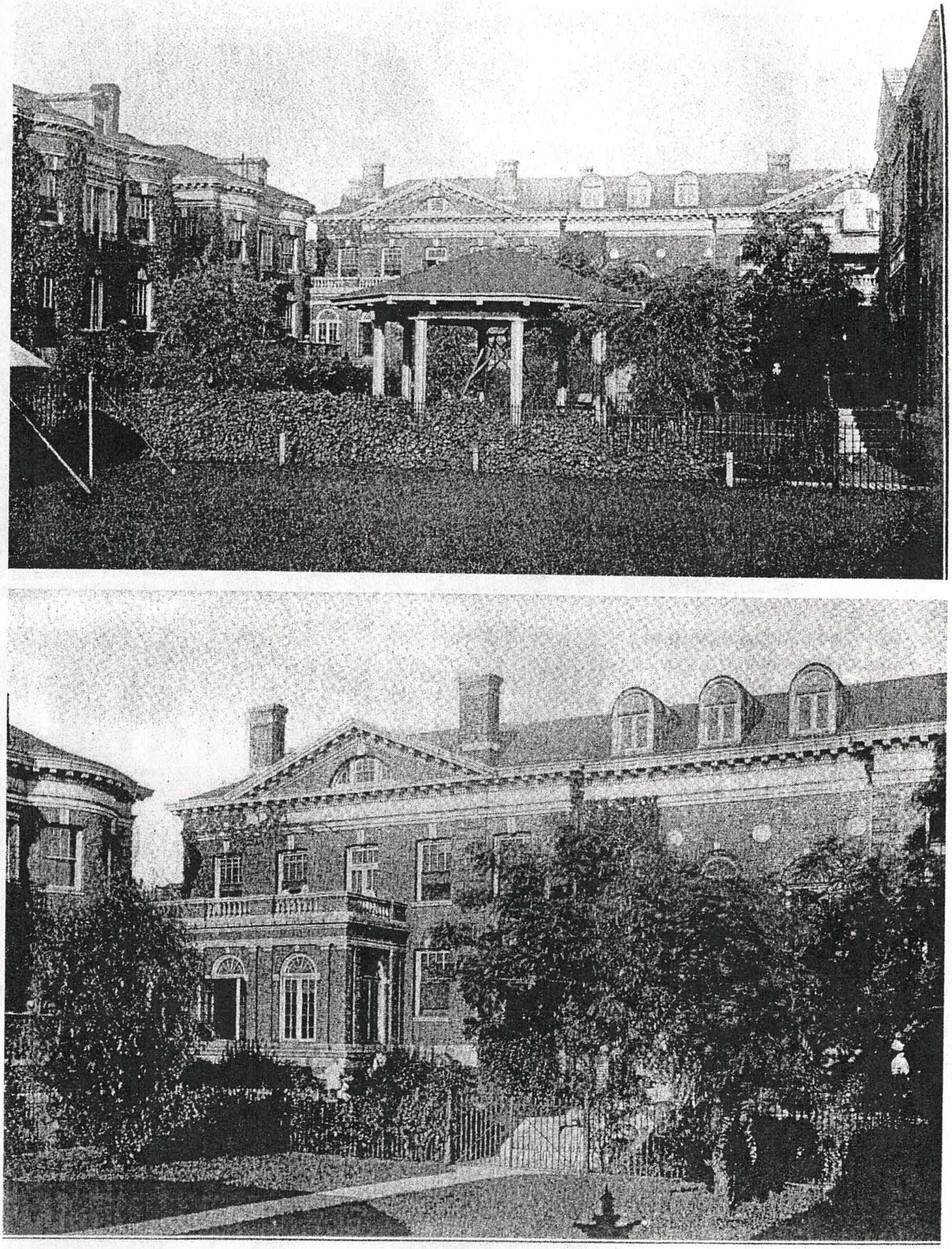




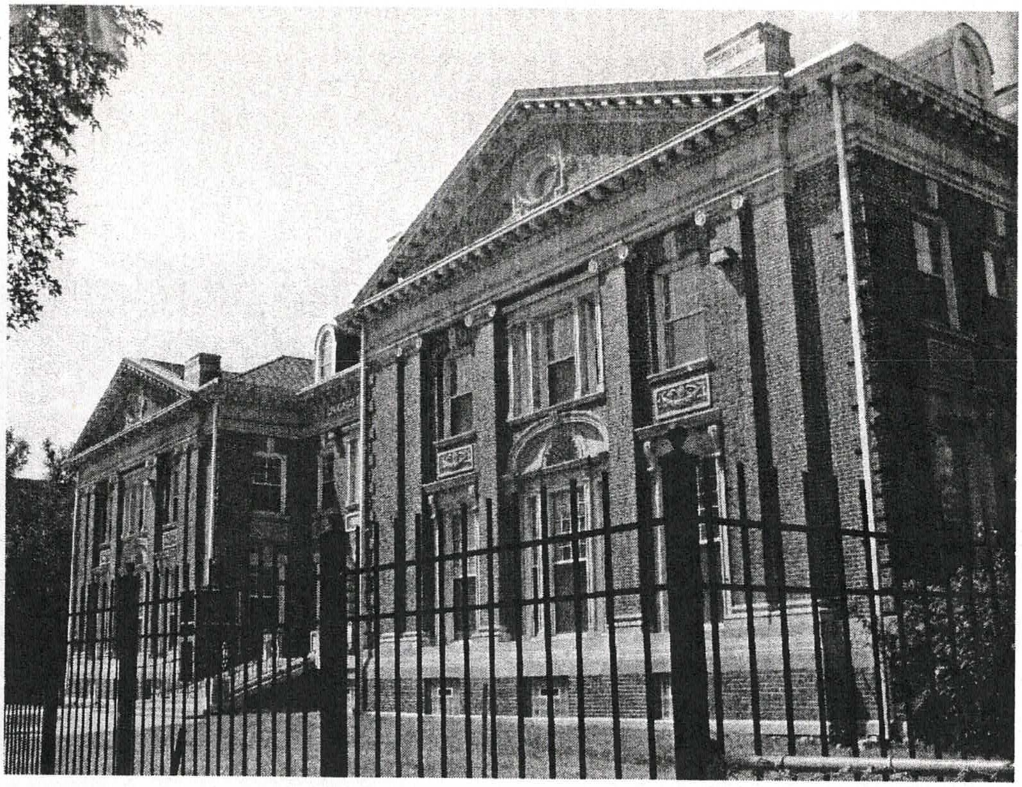


Pressed for space, the Chicago Orphan Asylum began planning for a new building when businessman John Crerar (top left) left $50,000 to the Asylum in 1892. Mrs. Beecher (top right), now widowed, provided a matching $50,000 to pay for the Asylum's new main building, named the Jerome Beecher Memorial Building after her late husband.

Middle: When completed in 1899, the new Chicago Orphan Asylum complex consisted of several buildings, including the Beecher Memorial Building facing S. King Dr. (then known as S. Park Ave.). Bottom: A series of interconnected residential buildings (known as "cottages") were built behind the Beecher Memorial Building to the west towards S. Calumet Ave. (These cottages, along with a school wing, were demolished at some point after 1950.)

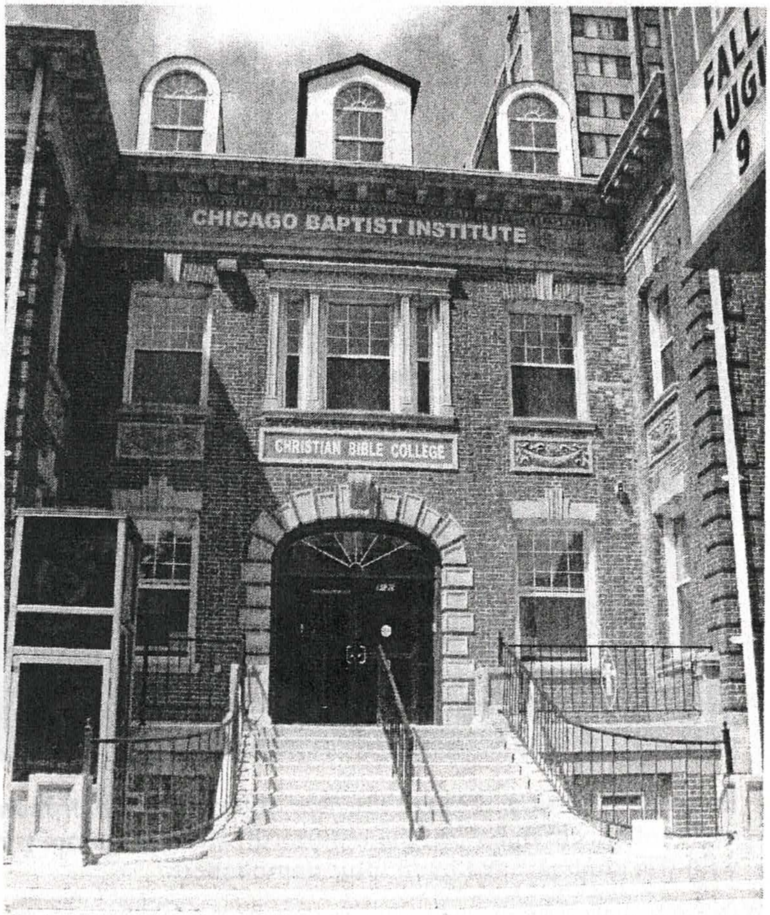


Early 20th-century views of the rear of the Chicago Orphan Asylum Building. The flanking residential "cottages" on the left (north) and the school wing on the right (south), along with the shelter, have been long-demolished.



Top: The Chicago Orphan Asylum Building is 2 1/2-stories in height and designed in the Colonial Revival architectural style. Red-brick walls are ornamented with brick Ionic pilasters and terra-cotta cornices, window surrounds, and spandrel panels.

Right: The building's main entrance is centered on the front facade and sheltered within a quoin-decorated archway reached by a short flight of steps.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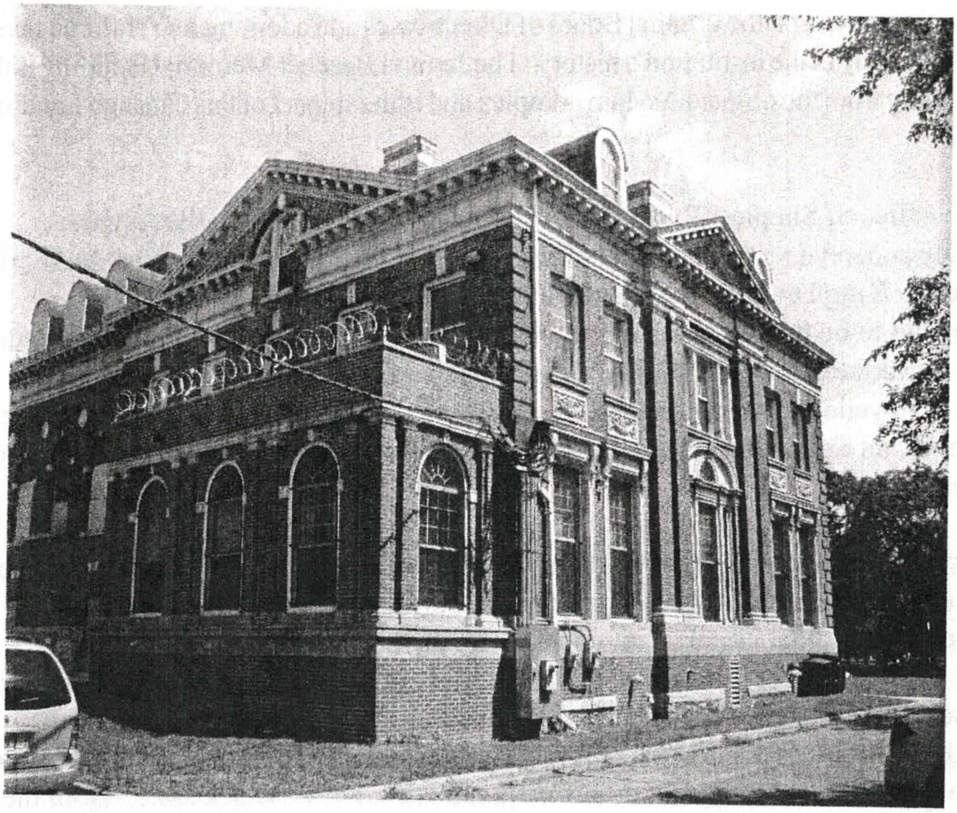
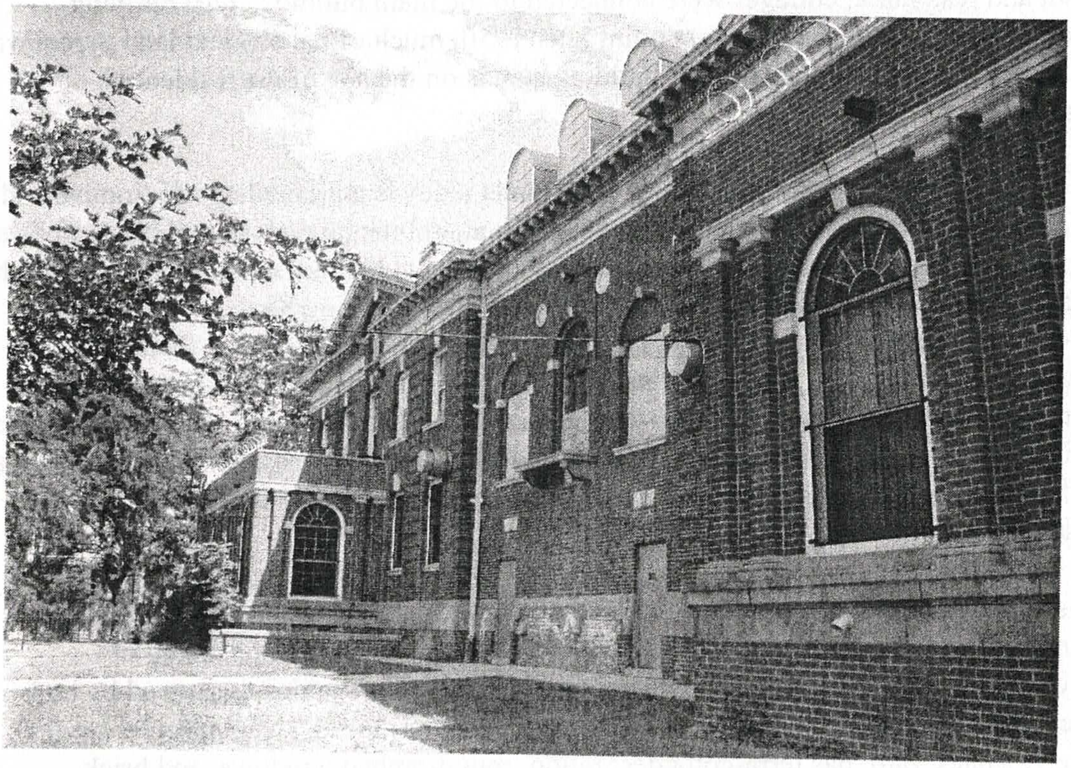




Top: The side elevations are similarly decorated with brick pilasters and Classical-style terra-cotta ornament.

Bottom: The rear (west) facade is somewhat more simple in its display of Classical details.

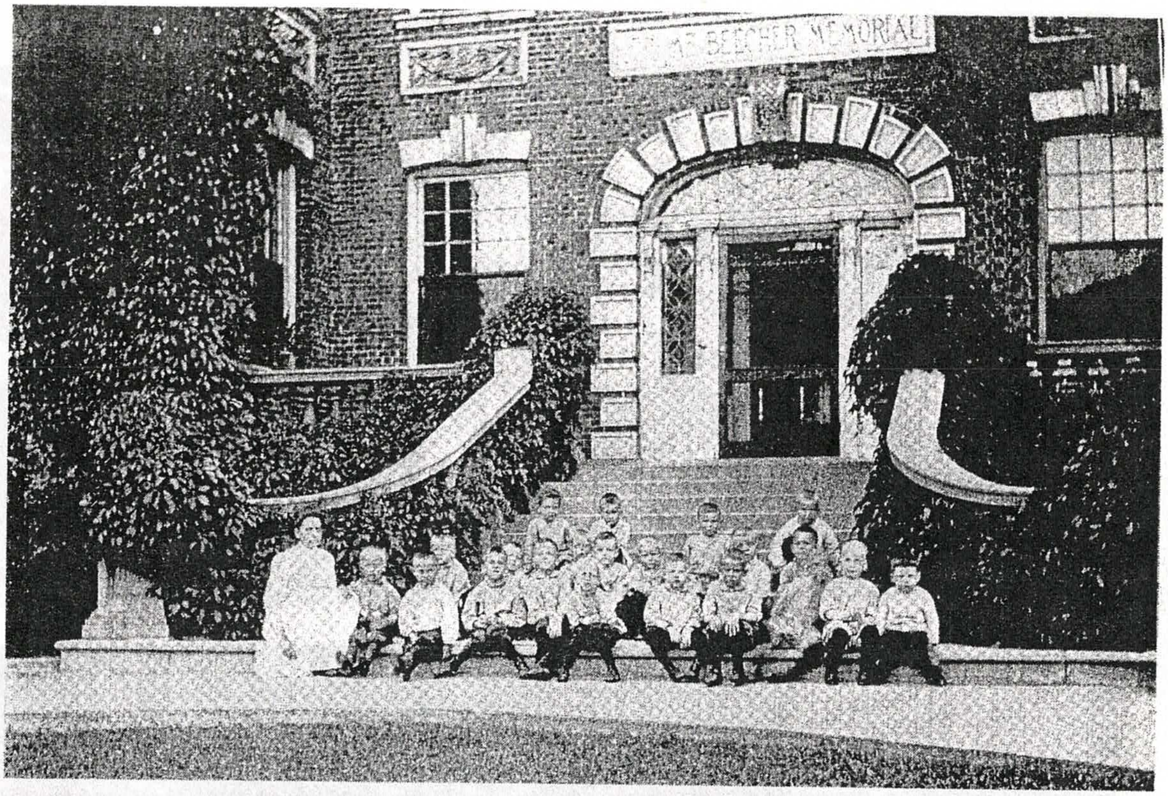
beginning, having served on the original Board of Directresses and adopting two children herself from the Asylum early in the institution's history. The Jerome Beecher Memorial Building is the surviving building from the original Asylum complex and is the subject of this Chicago Landmark designation.

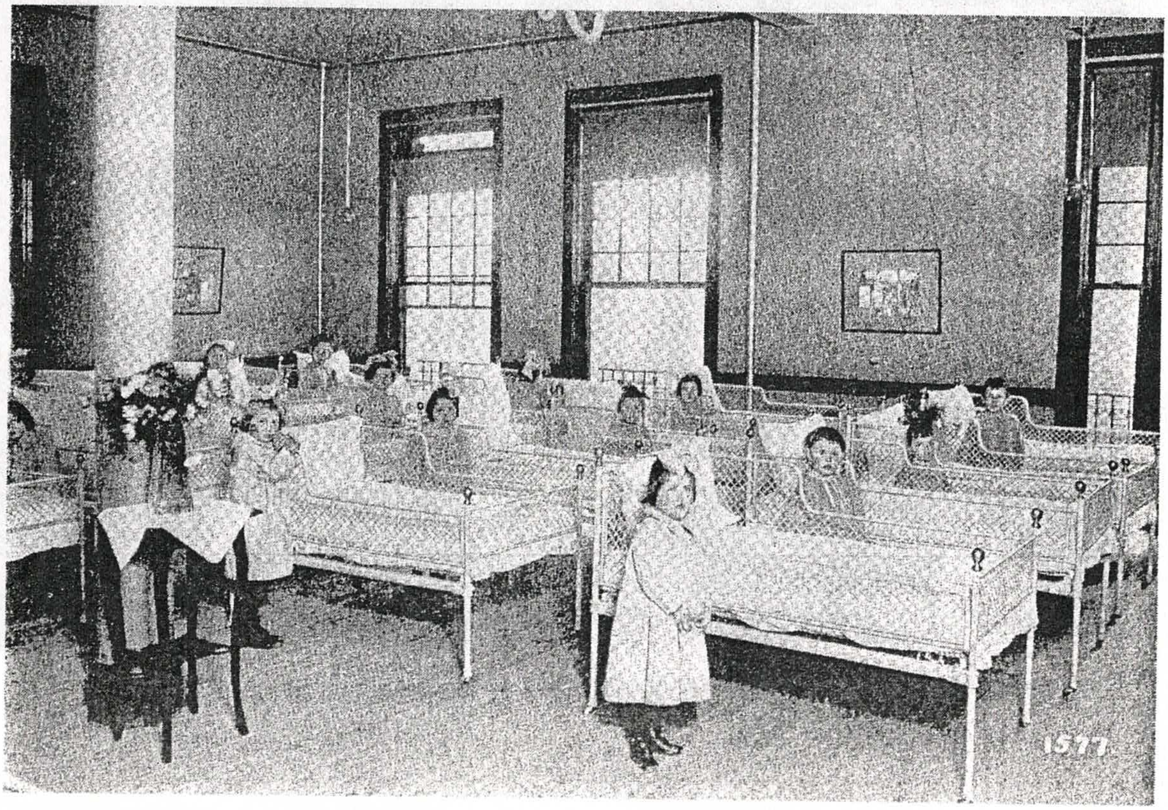
The Chicago office of Shepley, Rutan & Coolidge was hired to design the Asylum campus. They conceived a grandly-scaled main building (the Jerome Beecher Memorial Building) facing King Dr. and the expansive greenery of Washington Park. This building—meant to be the public face of the institution—is a red brick building designed in an elaborate variation of the Colonial Revival style. Detailed with Classical-style ornament in pale yellow terra cotta, the main building originally housed administrative offices, lounges, an expansive dining room, and dormitory space for infants and children under six years of age.

Behind the main building and to the north of a rear lawn stretching to Calumet Ave. was originally a row of four interconnected residential buildings, called "cottages," which provided housing for older children in more intimately-scaled and domestic settings. Designed in a more visually-restrained Colonial Revival style and resembling Boston row houses, these two-story red-brick cottages were named after their donors, including William Fuller, Charles Counselman, Otto Young and Mrs. Mary Ryerson. On the south of the rear lawn was an outlying school building named for T. B. Blackstone. Both the school and residential cottages were connected to the main building. (All outlying buildings were demolished at some point after 1950, much of the original land parcel was sold, and a tall 1960s-era apartment building stands on the site of the residential cottages.)

The Chicago Orphan Asylum Building as it stands today is a particularly-distinctive and visually-striking expression of the Colonial Revival architectural style, and it exemplifies the interest in colonial and early American architecture at the turn of the last century. The building is roughly rectangular in plan, with the long side facing King Dr. Two-and-a-half-stories in height, the building has a slightly recessed central section flanked by projecting end pavilions. The building's front and side facades are faced with red brick and contrasted with pale yellow terra-cotta trim that forms boldly-molded Classical-style details, including large triangular pediments and continuous cornice, rectangular and oval window surrounds, decorative spandrel plaques, swags, and shell motifs. Red-brick pilaster clusters break up flat wall surfaces.

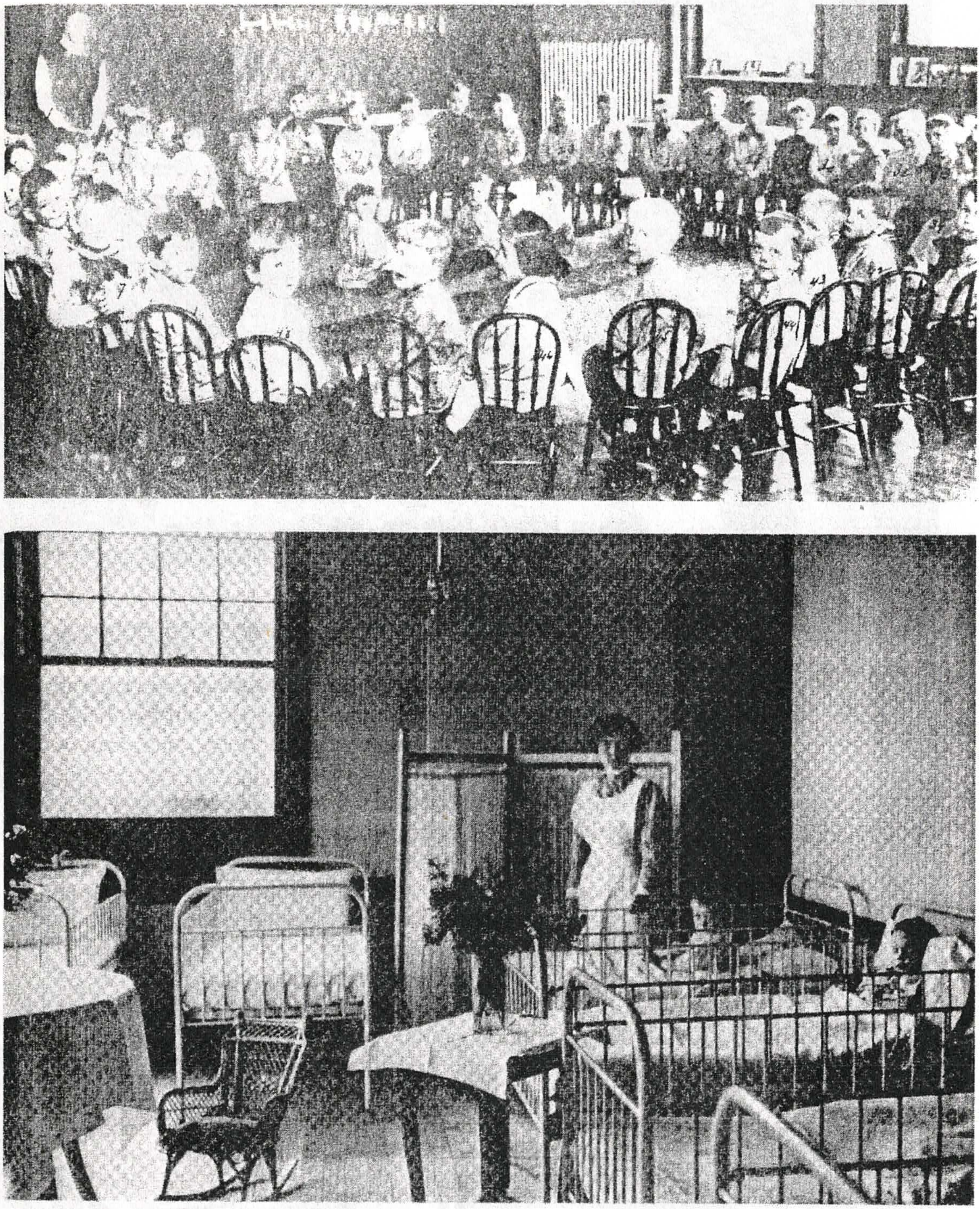
Fan-shaped steps with decorative-metal railings lead to a raised round-arched entrance ornamented with terra-cotta quoins. The building's complex roof, consisting of interconnected hip roofs accented by pediments forming end gables, is pierced by both gabled and round-arched dormers. The rear (west-facing) façade, originally facing the property's back yard, has terra-cotta decoration, round-arched windows, and brick pilasters in a less elaborately-detailed Colonial Revival style. The result is a visually lively surface meant to counter any notion of institutional drabness.


BEECHER MEMORIAL



Top: Asylum children posing in front of the Chicago Orphan Asylum Building's main entrance.

Bottom: A historic view of the Asylum's nursery, located in the Building.



The Asylum Building also contained a kindergarten (top) and an infirmiry (bottom).

Building permits for the Chicago Orphan Asylum were issued in 1898. Completion came in 1899, and the Asylum's residents and staff were moved to the building via specially-reserved streetcars on May 20, 1899. Later that year, a grand opening reception was held for the larger community on November 4, 1899.

ARCHITECTS SHEPLEY, RUTAN & COOLIDGE

The Chicago Orphan Asylum Building's architects, **Shepley, Rutan & Coolidge**, were a prominent Massachusetts-based architectural firm and are significant in Chicago architectural history for their design of large-scale public, institutional and educational buildings in the City. They are best known for the original Art Institute of Chicago (now the Allerton Wing), the Chicago Cultural Center (originally the Chicago Public Library), and more than a dozen buildings for the University of Chicago.

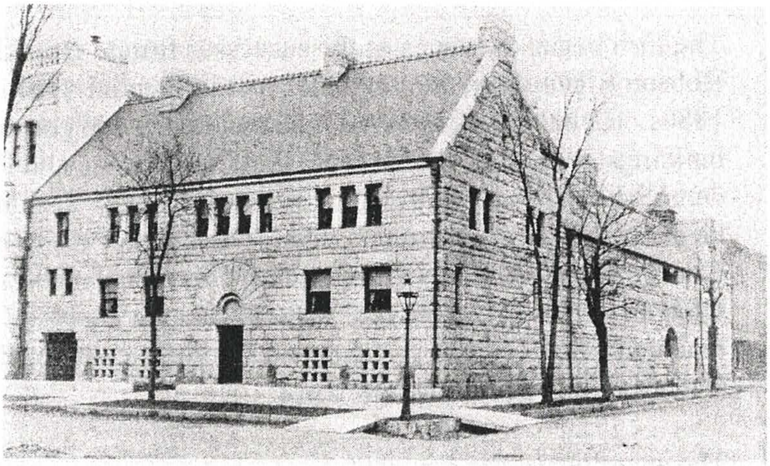
The firm began existence as the successor firm to Brookline, Massachusetts-based Henry Hobson Richardson, arguably the most influential American architect of the 1870s and 1880s. Richardson was in the midst of design and construction of several Chicago buildings, including the Marshall Field Warehouse and Franklin MacVeagh House (both demolished) as well as the J. J. Glessner House (a designated Chicago Landmark) when he died of Bright's disease in 1886. Three junior members of Richardson's office, **George Fisher Shepley (1858-1903), Charles Hercules Rutan (1851-1914),** and **Charles Allerton Coolidge (1858-1936),** took charge of the office, and the newly-renamed firm of Shepley, Rutan and Coolidge completed still-outstanding work in Chicago while soliciting new work.

The awarding of the Art Institute of Chicago commission in 1892 was a feather in the firm's professional cap, and Shepley, Rutan & Coolidge decided to open a separate Chicago office to manage both this large and prestigious project and other projects that would follow. Between the mid-1890s and 1915, Shepley, Rutan & Coolidge's Chicago office would remain somewhat autonomous from the main Boston-area office. Firm lore states that Coolidge especially spent much time in the Chicago office. Shepley, Rutan & Coolidge, with its Boston and Chicago offices, as well as a short-lived St. Louis office, was an early example of a professional architectural practice with national aspirations.

Shepley, Rutan & Coolidge followed up its grandly-scaled Art Institute building with an equally grandly-conceived Chicago Public Library, built in 1897. Both buildings reflect the 1890s trend towards Italian Renaissance-influenced public buildings, a trend encouraged by the visually-overpowering "White City" of the World's Columbian Exposition of 1893. Classicism in a variety of modes was becoming the architectural style of choice for most public and institutional buildings, including the Chicago Orphan Asylum, in Chicago and nationally.

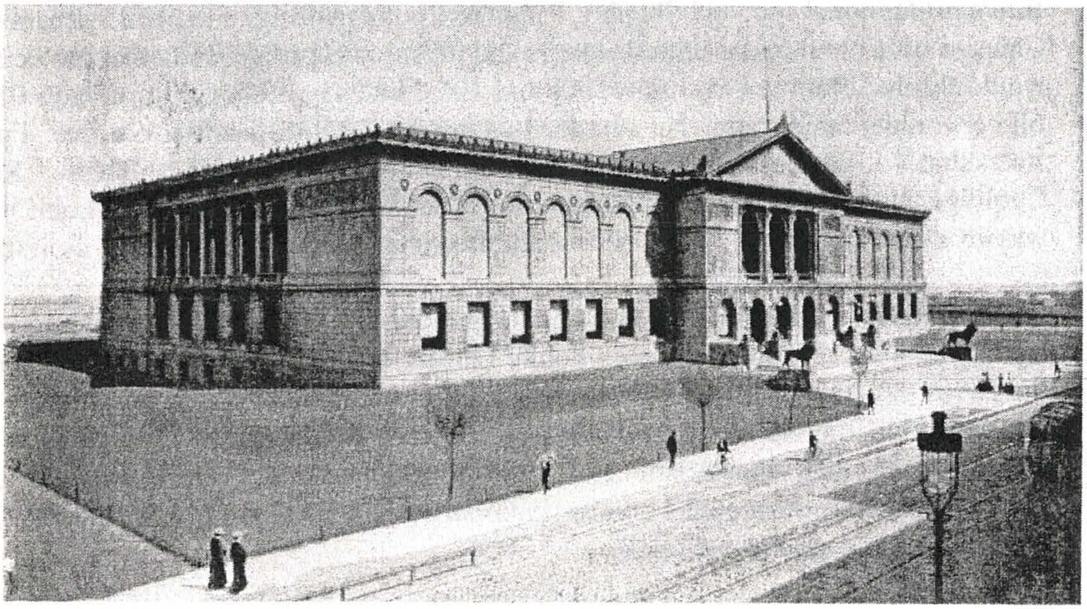
The Chicago Orphan Asylum Building was designed by Shepley, Rutan & Coolidge, one of Chicago's leading architectural firms in the late 19th and early 20th centuries.

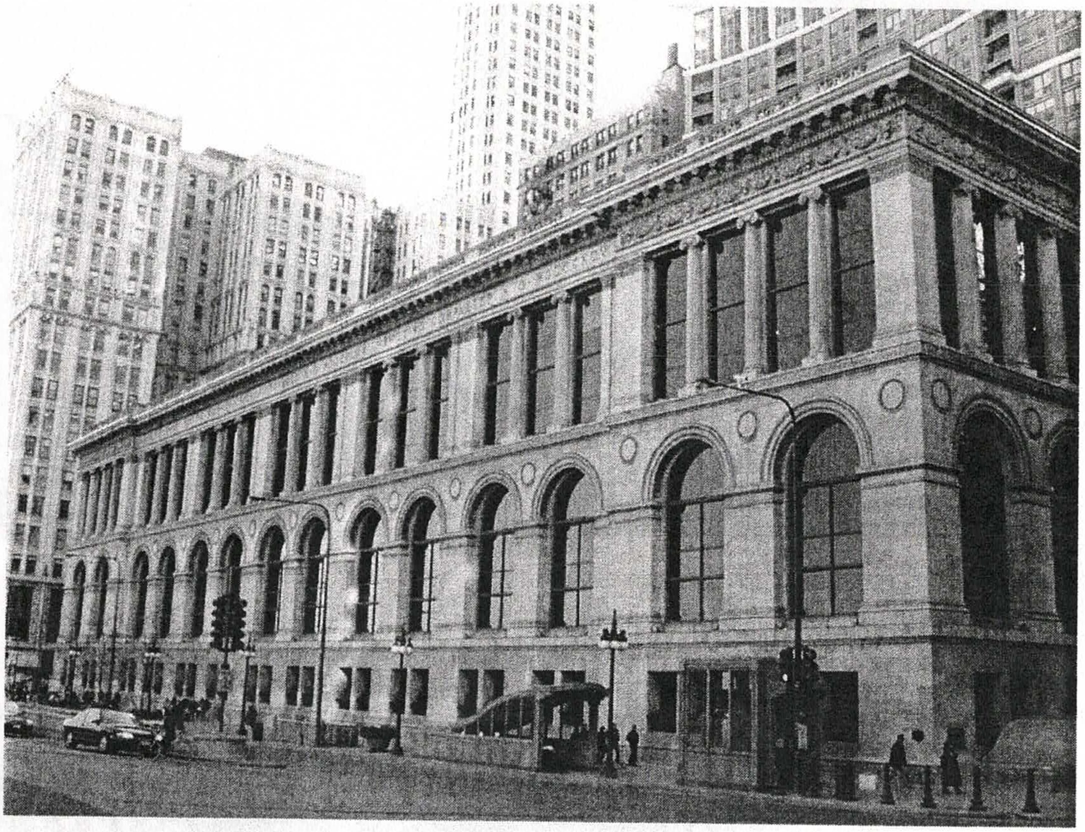
Top left and right: George F. Shepley and Charles A. Coolidge, respectively, two of the firm's three partners.

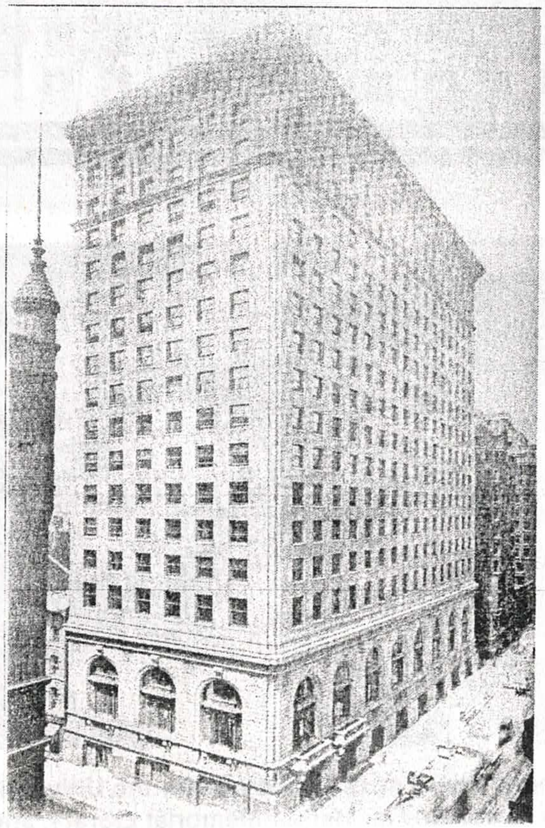


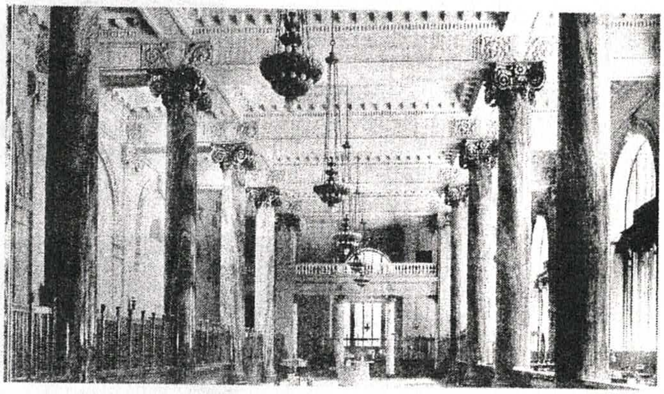
Middle: The firm is the successor to Henry H. Richardson's practice, and it completed the design and construction of the John J. Glessner House on S. Prairie Ave. (a designated Chicago Landmark).

Bottom: Shepley, Rutan & Coolidge's first major Chicago commission after Richardson's death was the Art Institute of Chicago, built in 1892. (Now called the Allerton Wing, the original museum building is a contributing building to the Historic Michigan Boulevard District.)





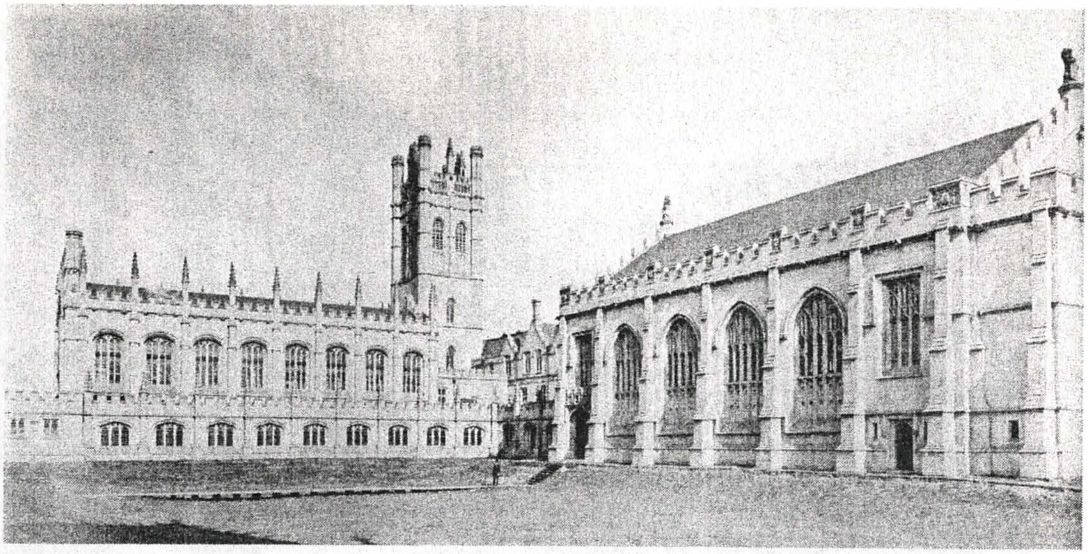


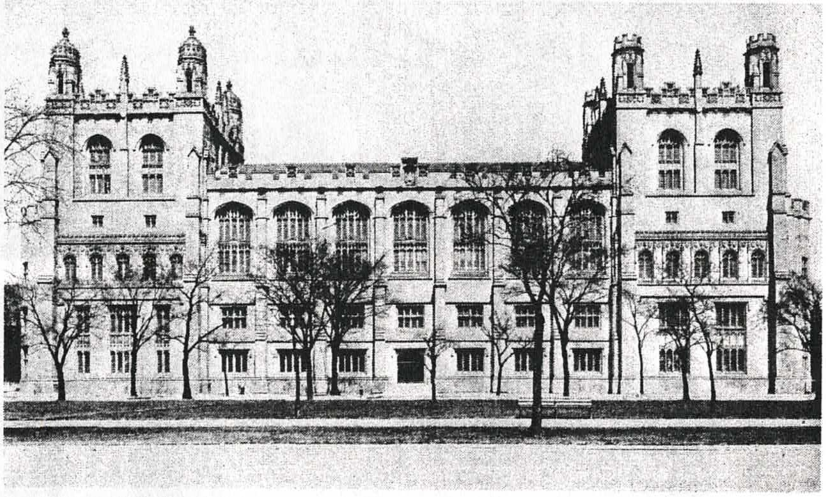


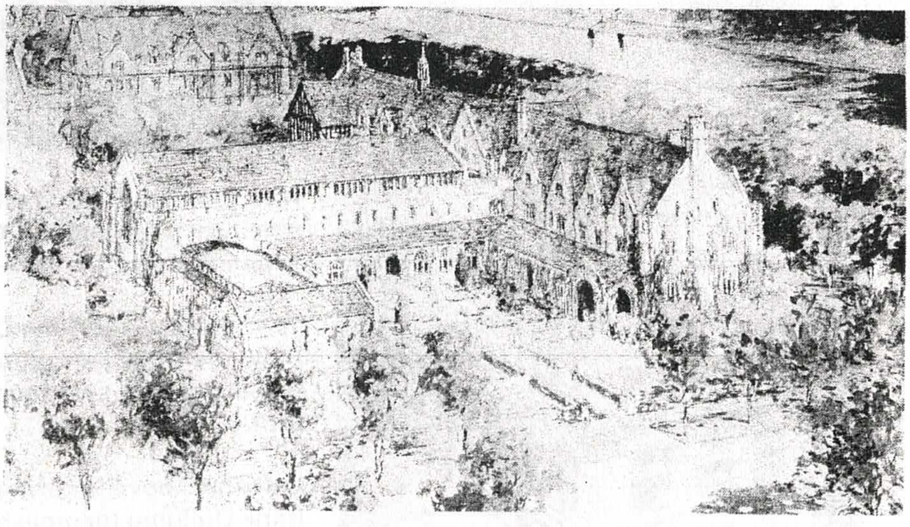
After snaring the Art Institute of Chicago commission, Shepley, Rutan & Coolidge established a separate Chicago office.

Top: Built in 1897, the Chicago Public Library (now the Chicago Cultural Center and a designated Chicago Landmark) was designed by the firm.

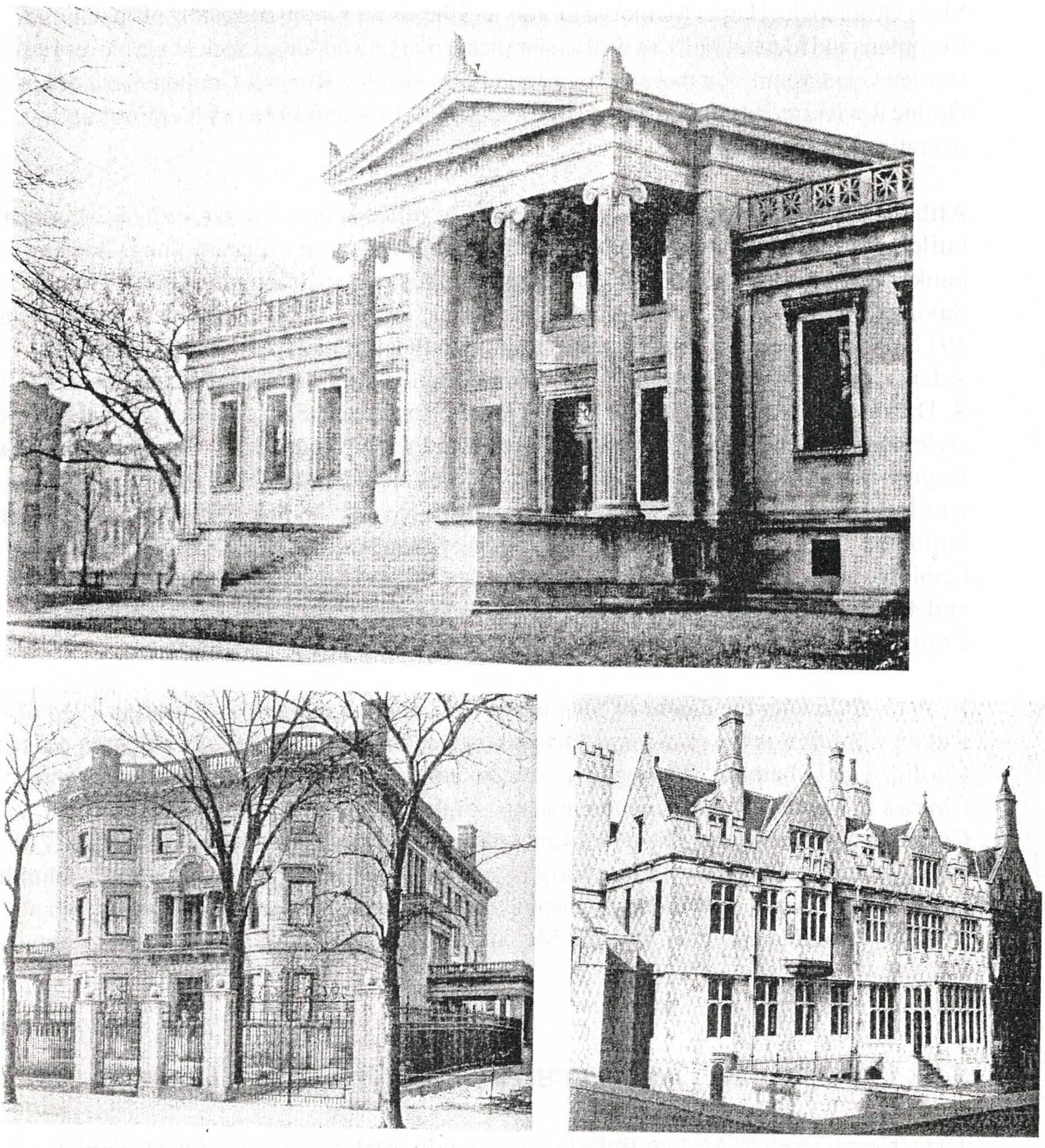
Left and Above (interior): The Corn Exchange Bank Building (demolished) on the northwest corner of S. LaSalle St. and W. Adams St. was built in 1908 and also designed by the firm.







Shepley, Rutan and Coolidge designed more than a dozen buildings for the University of Chicago, including (top to bottom) the Tower Group; Harper Memorial Library, and Ida Noyes Hall.



Other important Chicago commissions for Shepley, Rutan and Coolidge included (top) the Virginia Library at the McCormick Theological Seminary in the Lincoln Park neighborhood; (bottom left) the Chaucey Blair House on S. Drexel Blvd.; and the Richard Crane House at N. Lake Shore Dr. and E. North Ave. (All three have been demolished.)

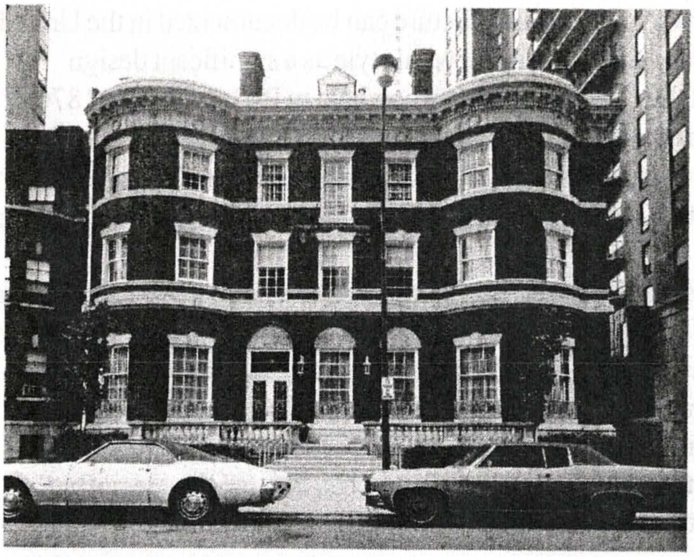
A major exception to this use of Classicism can be seen with the University of Chicago, perhaps the most important Chicago client of Shepley, Rutan & Coolidge. Between 1901 and 1916, the firm designed 13 buildings for the burgeoning university, including two major components of the Main Quadrangle (Harper Memorial Library and the Tower Group consisting of Hutchinson Commons and Mandel Hall), as well as significant outlying buildings such as Ida Noyes Hall and Bartlett Gymnasium. For these and other buildings, Shepley, Rutan & Coolidge designed in the Gothic Revival architectural style, already established by architect Henry Ives Cobb as the overall style for the university.

Although Shepley, Rutan & Coolidge's Chicago office is best known for its institutional buildings, it also produced a variety of other buildings. Two office buildings housing banks were built for the LaSalle Street financial district, including the Harris Trust & Savings Building with its low-relief bronze lions, located at 111 W. Monroe and built in 1911, and the Corn Exchange Bank Building on the northwest corner of LaSalle and Adams, built in 1908. In addition, the firm designed the Chauncey Blair House at 4830 S. Drexel Blvd., designed in 1897 in the Italian Renaissance style; twin Colonial Revival-style houses for George and Frances Glessner in the 1700-block of S. Prairie Ave.; and an English Gothic-style manor for plumbing fixtures manufacturer Richard T. Crane, Jr. that was located on the southwest corner of E. North Ave. and N. Lake Shore Dr. (All of these buildings except the Harris Bank Building have been demolished.) Shepley, Rutan and Coolidge also designed a horse pavilion for the Union Stockyards Company at Halsted and 43rd St. in 1899 and a number of electric substations for the Chicago Edison and Commonwealth Edison Companies in the first decade of the 20th century.

In 1915, following the deaths of Shepley in 1903 and the more recent death in 1914 of Rutan, Coolidge as the remaining partner changed the name of the firm's Boston office to Coolidge and Shattuck. At the same time, he entered into a separate partnership with Charles Hodgdon, by that time the manager of the Chicago office, which became Coolidge and Hodgdon. The new firm continued its association with the University of Chicago through the early 1930s, designing, among other buildings, Swift and Wieboldt Halls, Bond Chapel, and Billings Hospital. The firm also designed Temple Sholom at 3480 N. Lake Shore Dr. in 1930 and McKinlock Court at the Art Institute of Chicago in 1924.

THE COLONIAL REVIVAL ARCHITECTURAL STYLE IN CHICAGO

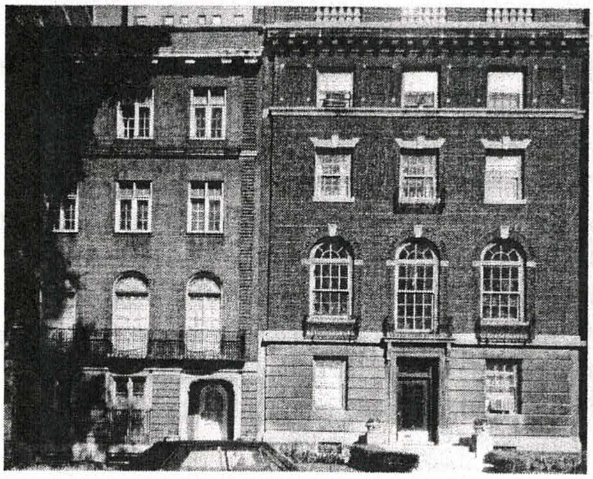
The Chicago Orphan Asylum Building is a grandly-scaled example of the Colonial Revival architectural style and exemplifies the style's national importance for institutional buildings, beginning in the 1890s and becoming more common in the 20th century, through the 1930s. In the context of Chicago architecture, the building is an early, finely-designed example of the style as used for institutional architecture.

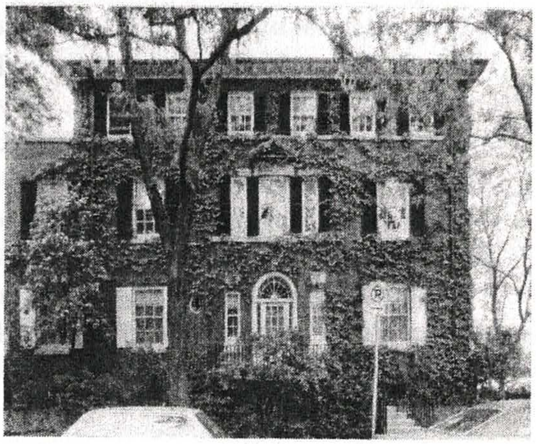


The earliest and most common use of the Colonial Revival architectural style in Chicago was for residential buildings.

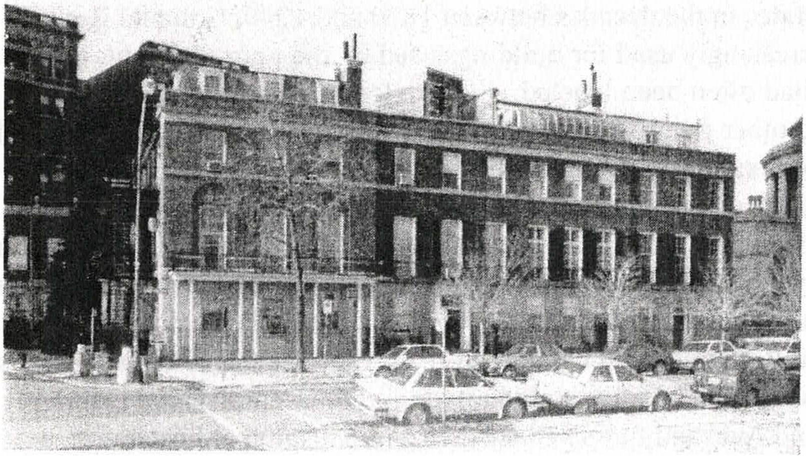
Top: The Bryan Lathrop House on E. Bellevue, built in 1892 and designed by McKim, Mead & White, is considered Chicago's first high-style Colonial Revival-style house. It is a designated Chicago Landmark.

Middle left: Two Colonial Revival-style houses in the 1500-block of the Astor Street Chicago Landmark District.





Middle right: The William Hale House at 5757 S. Kimbark in the Hyde Park neighborhood was built in 1908 and designed by Argyle Robinson.



Bottom: These row houses in the 2700-block of N. Lakeview Ave. in the Lincoln Park neighborhood were designed by architects David Adler, Henry Dangler, and Ambrose Cramer in 1917.

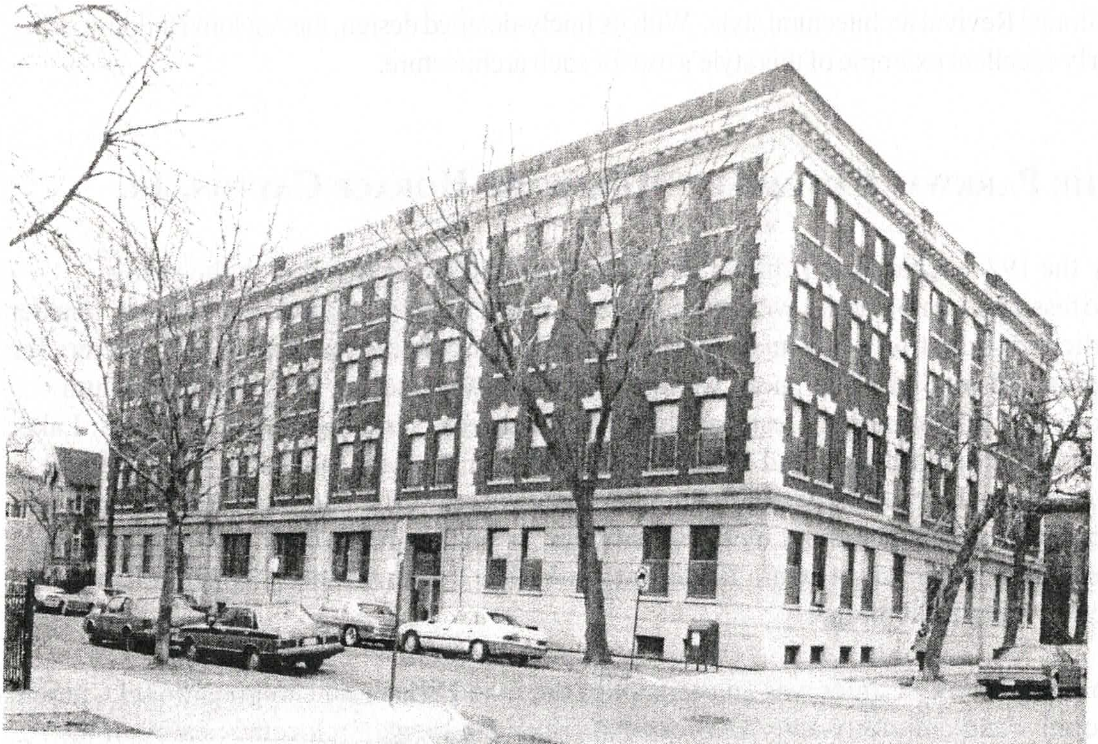
Although scattered interest in colonial American architecture can be documented in the United States throughout the early 19th century, the Colonial Revival style as a significant design movement began in the aftermath of the Centennial Exposition held in Philadelphia in 1876. Fair buildings built in styles that reflected colonial and early American building styles and traditions encouraged increasing interest in such precedents. Colonial architecture increasingly was seen in the 1880s and 1890s as an appropriately "American" source of inspiration for new buildings.

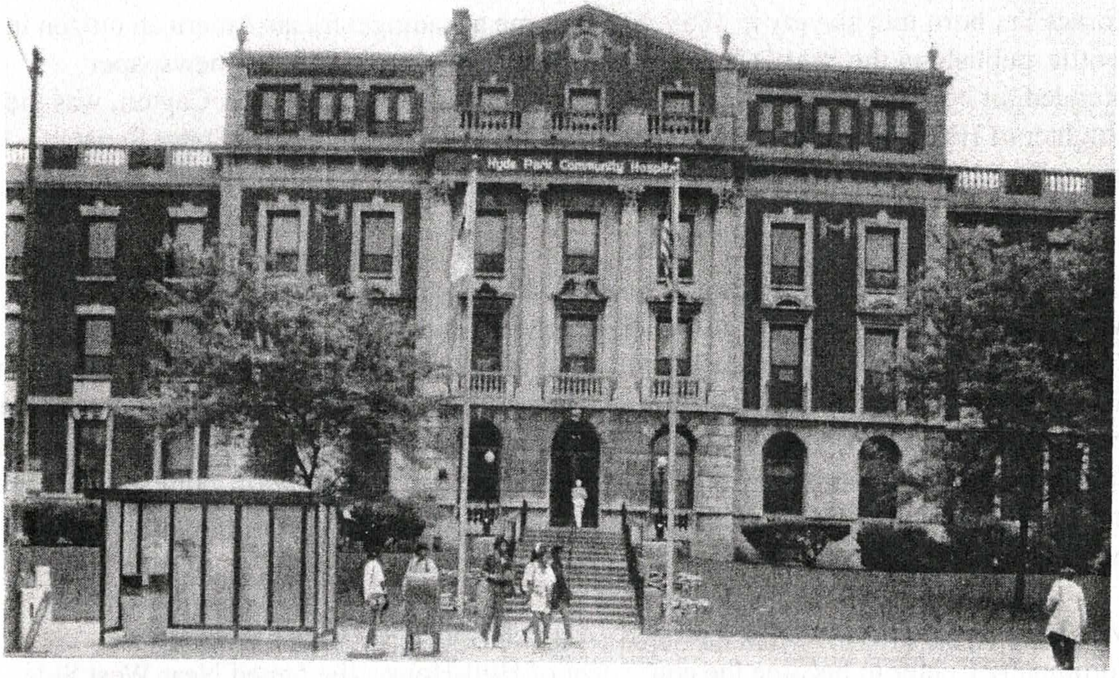
America, especially in its industrial cities, was increasingly overwhelmed with European immigration, and a wide range of contemporary commentators strove to suggest ways to integrate these "un-American" newcomers into the fabric of national life. Architects increasingly saw the visual simplicity and "honesty" of construction and ornamentation of colonial and early American architecture, along with its associations with national beginnings and unity, as a template for architecture of all sorts, but most especially for residential, educational, and institutional buildings.

Chicago architects most often used the Colonial Revival architectural style for small-scale residential buildings, including houses and small apartment buildings. Dating from 1892, the Bryan Lathrop House (now the Fortnightly Club and a designated Chicago Landmark) by the firm of McKim, Mead & White, located at 120 E. Bellevue, is considered the first high-style Colonial Revival-style house built in Chicago. Other prominent Colonial Revival-style houses in Chicago include the William Blair House at 1416 N. Astor, designed by Arthur Heun in 1912 (a contributing building to the Astor Street District); a group of houses located on Lakeview Avenue, north of Wrightwood Ave. and designed by David Adler, Henry Dangler, and Ambrose C. Cramer in 1917; the Meeker House at Lake Shore Dr. and Barry Ave., designed by Charles Platt and built in 1912; and the William Hale House at 5757 S. Kimbark, built in 1908 to the designs of Argyle Robinson.

Throughout the United States in the decades between 1890 and 1940, Colonial Revival-style architecture was increasingly used for buildings used by the poor, indigent, and "friendless," as orphans had often been labeled. In countless communities, "poor houses," sanitariums, and other group-living institutions were often built in the Colonial Revival style. In Chicago, examples of this use of the style are varied, from the Municipal Contagious Disease Hospital complex located on the 3000-block of South California Ave., just south of the Cook County Jail, to the various Eleanor Clubs, built in the 1910s and 1920s for young, single professional women needing respectable lodgings. In addition, hospital buildings were often designed in the Colonial Revival style. In Chicago, several Colonial Revival-style hospitals were designed in the 1910s and 1920s by architects Schmidt Garden and Martin, including the Illinois Central (later Doctors) Hospital on S. Stony Island Ave. and the Swedish Covenant Hospital at Foster and California Avenues.

Most of these hospital, institutional and group-living buildings were built a decade or more after the Chicago Orphan Asylum Building and were plainer in their use of the





In the 1910s and 1920s, institutional, hospital and group-living buildings were often designed in the Colonial Revival style. Chicago examples include (top) the former Eleanor Club building at W. Pierce Ave. and N. Leavitt St. in the Wicker Park Chicago Landmark District, designed in 1913 by Robert C. Berlin; and (bottom) the Illinois Central Hospital (later known as Hyde Park Community Hospital, then Doctors Hospital) on S. Stoney Island Ave. in the Hyde Park neighborhood, designed by Schmidt, Garden and Martin.

Colonial Revival architectural style. With its finely-detailed design, the Asylum Building is an early excellent example of this style's use for such architecture.

THE PARKWAY COMMUNITY HOUSE AND HORACE CAYTON, JR.

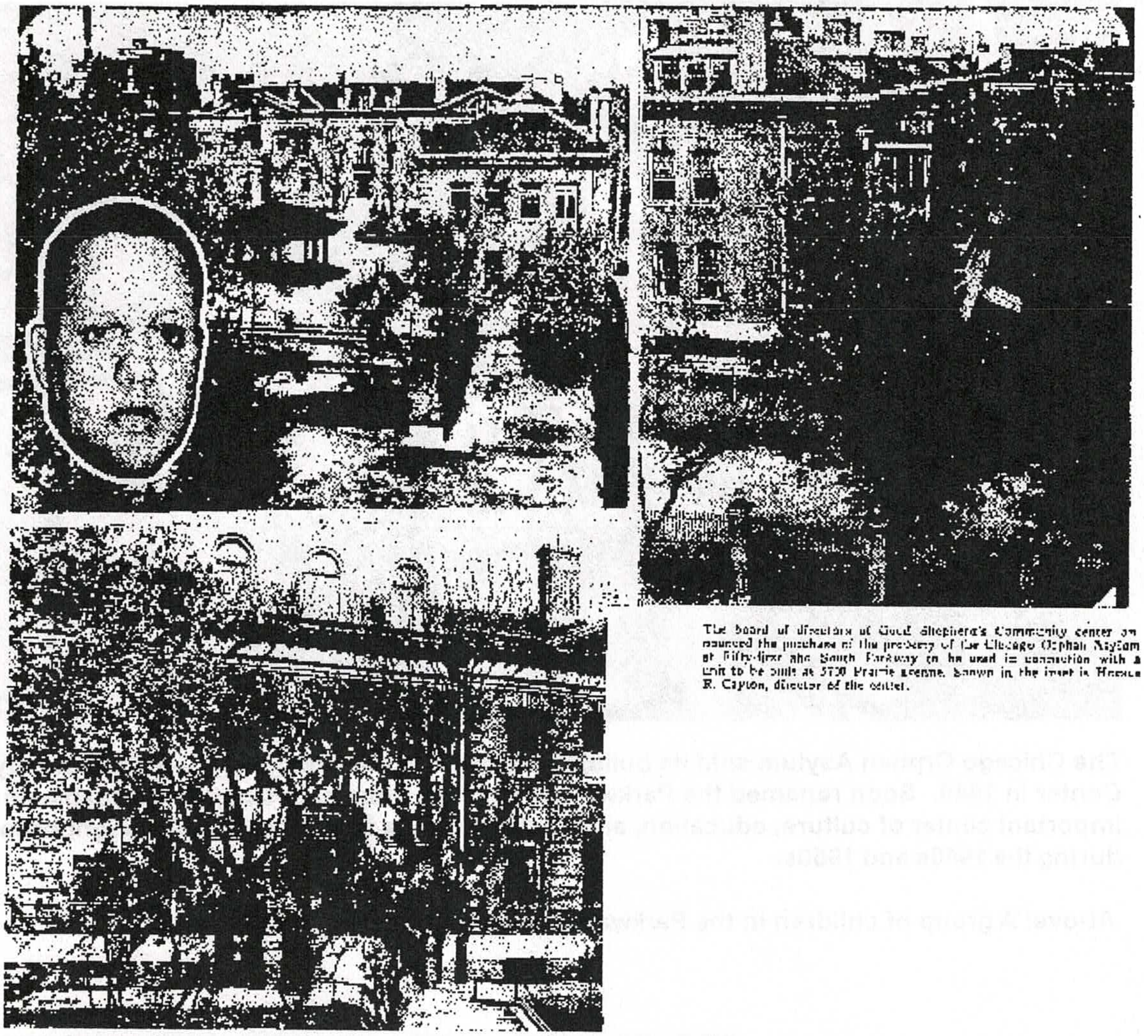
By the 1920s, changes in child-care theory and practice, coupled with the rising professionalism of social welfare agencies, led the Chicago Orphan Asylum to consider a radical reformation of its mission away from large-scale institutional living quarters for orphans to smaller-scale, more homelike living arrangements. In 1931, the Asylum moved its few remaining resident children to a smaller rented building at 4911 S. Lake Park Ave. (demolished), and the Asylum's Board of Trustees moved to dispose of the existing Asylum property and buildings. Reduced real-estate demand and financial wherewithal brought about by the Great Depression apparently kept such a sale from going forth in the short term. It was not until 1940 that the Good Shepherd Community Center bought the property.

The Community Center was an offshoot of the Good Shepherd Congregational Church, a socially- and culturally-active African-American congregation located nearby in the Washington Park neighborhood at 57th St. and Prairie Ave. It was run by nationally-significant sociologist, author and lecturer **Horace R. Cayton, Jr. (1903-70)**, a native of Seattle, Washington, and a member of an illustrious African-American family. His father Horace Sr., born into slavery in 1859, had become a leading African-American citizen in Seattle, publishing the *Seattle Republican* between 1894 and 1913 as a newspaper intended for both black and white readership. His mother, Susie Revels Cayton, was the daughter of Hiram Rhoades Revels, the first African-American United States Senator during Reconstruction (from Mississippi) and president of Alcorn University in Mississippi.

The younger Cayton came to Chicago in 1931 after graduating from the University of Washington to study sociology at the University of Chicago. Through his University of Chicago connections, Cayton received funding through the Work Projects Administration (WPA) in 1936 for sociological studies in African-American life in Chicago, and was the recipient of a Rosenwald Fellowship in sociology and statistics in 1937. This work led to Cayton becoming co-author (with St. Clair Drake) of *Black Metropolis*, published in 1945 and considered one of the most important books on African-American life published in the mid-20th century.

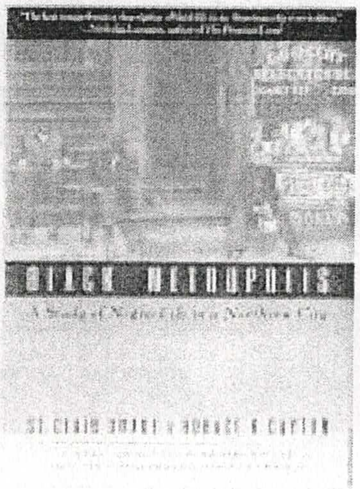
With the purchase of the Asylum property, Cayton wanted the Good Shepherd Community Center to become the equivalent of Hull-House, the famed Near West Side settlement house founded by Jane Addams, but a settlement and community house run by African-Americans and geared to the needs of the Bronzeville-Black Metropolis community. Soon separating completely from the Good Shepherd church, the renamed Parkway Community House became a center of social, cultural, and political activity in

PURCHASED FOR GOOD SHEPHERD'S CENTER

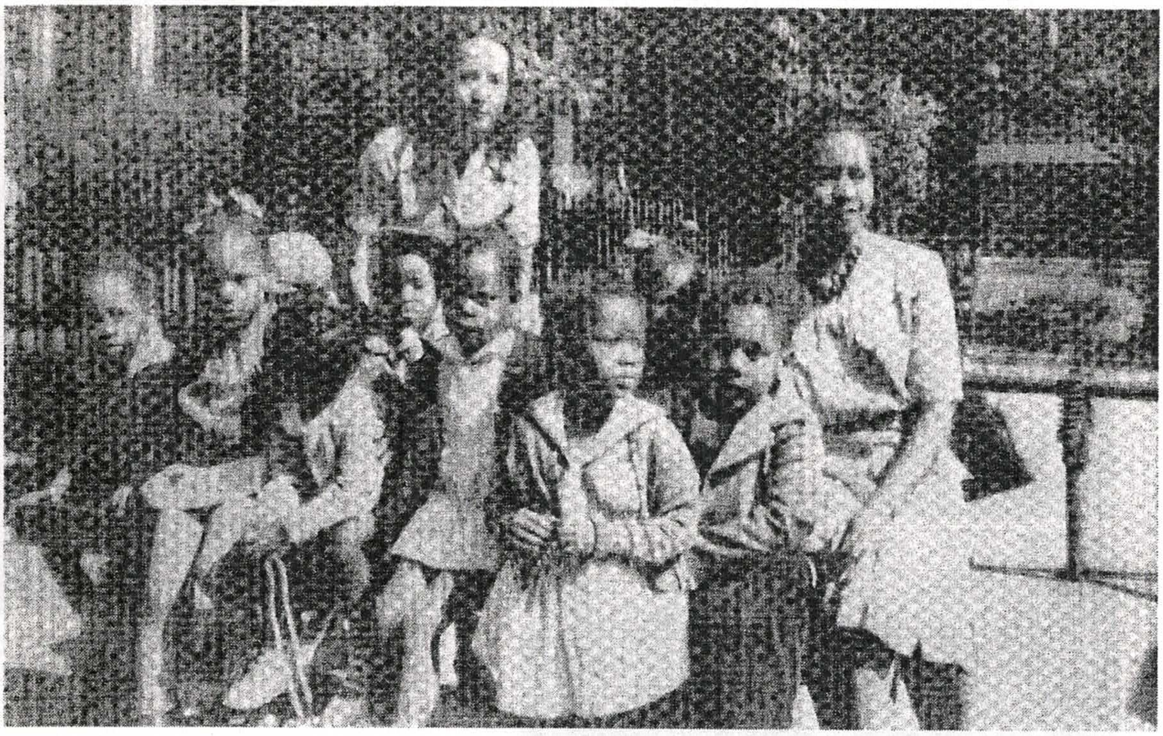


The board of directors of Good Shepherd's Community center announced the purchase of the property of the Chicago Orphan Asylum at Fifty-first and South Parkway to be used in connection with a unit to be built at 5700 Prairie avenue. Shown in the inset is Horace R. Cayton, director of the center.

Photographs published in the *Chicago Defender* at the time of the purchase of the Chicago Orphan Asylum property by the Good Shepherd Community Center (later renamed Parkway Community House) in 1940. Horace R. Cayton, Jr., the director of the Center, is pictured along with photographs of the property.


BLACK METROPOLIS
A Study of Negro Life in a Northern City
ST. CLAIR DRAKE • HORACE R. CAYTON

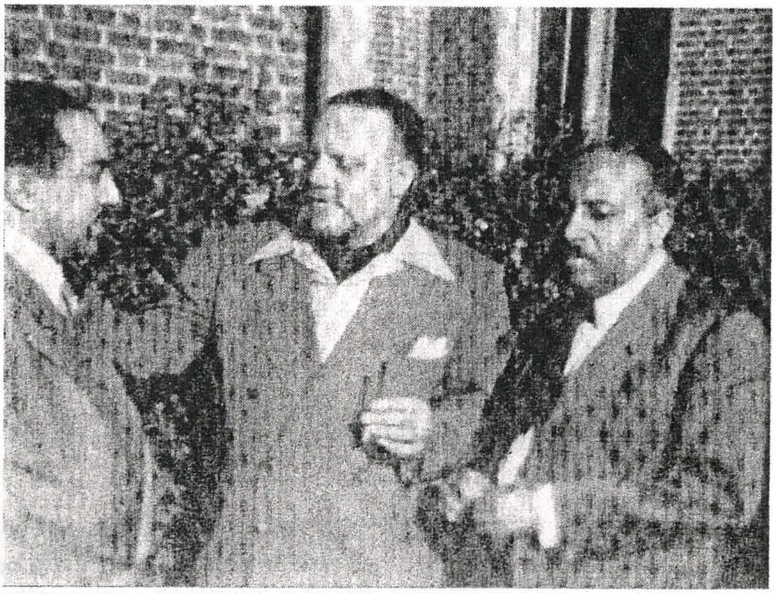
Left: Horace R. Cayton, Jr., co-authored (with St. Clair Drake) *Black Metropolis*, a seminal sociological study of Chicago's African-American community published in 1945, while Cayton was director of Parkway Community House.

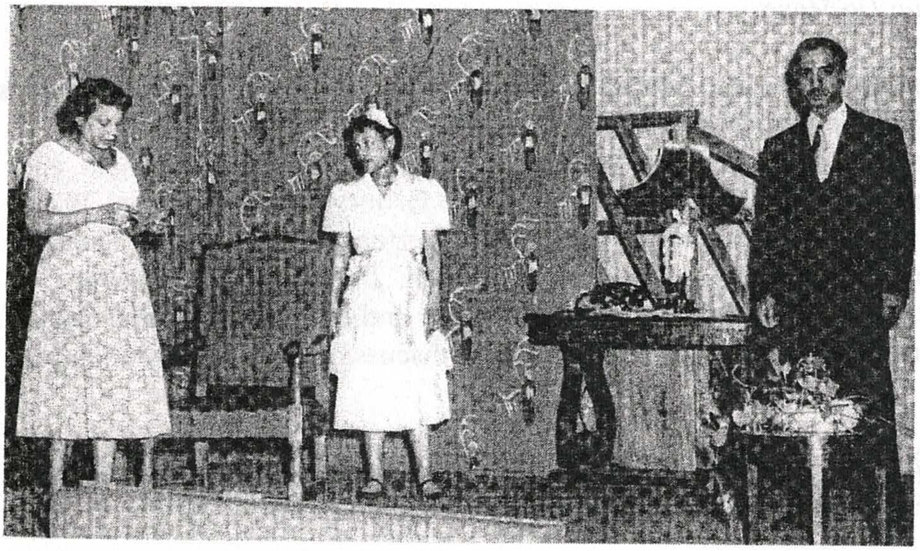


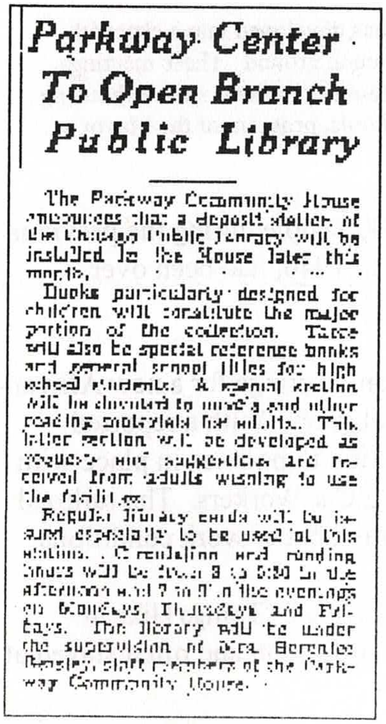
The Chicago Orphan Asylum sold its building complex to the Good Shepherd Community Center in 1940. Soon renamed the Parkway Community House, this building became an important center of culture, education, and social services in the Bronzeville neighborhod during the 1940s and 1950s.

Above: A group of children in the Parkway Community Center's day nursery.

Right: A photograph of Horace R. Cayton, Jr. (middle), flanked by writer Langston Hughes (left) and poet and Fisk University librarian Arna Bontemps (right) at the Parkway Community Center in 1947. Cayton, the center's director from 1938 to 1947, was a nationally-known sociologist and writer.







Parkway Center To Open Branch Public Library

The Parkway Community House announces that a deposit station of the Chicago Public Library will be installed in the House later this month.

Books particularly designed for children will constitute the major portion of the collection. There will also be special reference books and general school titles for high school students. A special section will be devoted to novels and other reading materials for adults. This latter section will be developed as requests and suggestions are received from adults wishing to use the facilities.

Regular library cards will be issued especially to be used at this station. Circulation and reading hours will be from 3 to 5:30 in the afternoon and 7 to 9 in the evenings on Mondays, Thursdays and Fridays. The library will be under the supervision of Mrs. Berenice Bensley, staff member of the Parkway Community House.

The Parkway Community House housed a wide variety of educational and social activities.

Top left: Cayton admiring paintings by artist Charles Sebree before an exhibit of his work in 1946.

Top right: Author Richard Wright autographing his book *Native Son* for Cayton during one of his visits to Parkway.

Middle: The Skyloft Players, the resident theatrical group at the Parkway Community House, performing the play *Craig's Wife* in 1945.

Bottom: An article announcing the opening of a branch library in the Parkway Community House.

the Washington Park community area. Through its literary and artistic programs especially, Parkway Community House is considered to be a significant institution in the Chicago Black Renaissance of the mid-20th century.

At its height during the 1940s, Parkway Community House was a beehive of activity, providing space for everything from a small theater to political meeting space. The building housed a branch of the Chicago Public Library, a mother's clinic and children's nursery, a birth certificate bureau, the Henry George School of Social Work, and an auxiliary servicemen's center. Literacy classes and offerings for disabled persons were included. Cultural offerings included free classes in a variety of arts and crafts, including sewing, writing, music, and dramatics for adults and older adolescents. Noted author James Michener participated in the adult writing and literacy workshops, while WPA photographer Gordon Parks displayed his photography at the opening of Langston Hughes' play, *Sun Do Move.*

Parkway Community House also housed meetings and special events, including a series of Labor Town Hall Forums in October 1941 co-sponsored by the CIO, AFL, and unaffiliated unions of the Negro Labor Council. Christmas musicals, teen dances, and free summer concerts were offered, along with Negro History month programs. W. C. Handy, noteworthy as "the father of the blues," often performed at the center. Games, including archery and ping-pong, were available as well. In addition, the Parkway Forums brought together University of Chicago faculty and students, white and black intellectuals, and community activists for a series of discussions on a variety of current-interest topics.

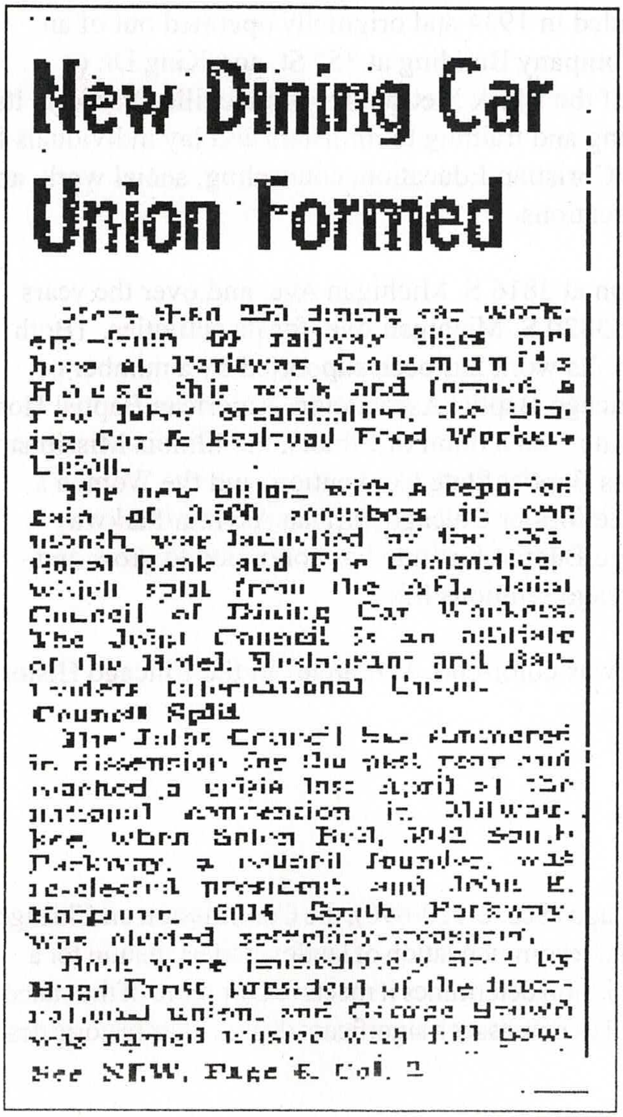
In 1946, the *Chicago Defender*, one of the United States' leading African-American newspapers, praised Parkway Community House:

> Under the admirable leadership of Horace R. Cayton, the center has developed into a cheerful meeting place where intellectuals of varying levels meet on a common ground. These meetings are not "bull" sessions but serious discussions of important community problems such as housing shortage, inadequate police protection, double shifts in public schools, program of the Mayor's Committee on Human Relations, etc.

The *Defender* went on to note that the center served 100,000 people during the previous year and that its budget that year, which had been $18,300 in 1940, had been over $67,000.

In 1947 Parkway Community House hosted the organization meetings for a new African-American union, the Dining Car & Railroad Food Workers Union. With a reported membership of 3,000, the new union was formed in opposition to policies in place with the American Federation of Labor's Joint Council of Dining Car Workers. The railroad food workers were protesting 60-hour work weeks and wanted better work conditions.

In 1949, noted writer Langston Hughes praised the center as one of the "Things I like in Chicago" in a *Defender* article. Hughes was a close friend of Cayton and often stayed at



New Dining Car Union Formed

More than 250 dining car workers—from [illegible] railway lines met here at Parkway Community House this week and formed a new labor organization, the Dining Car & Railroad Food Workers Union.

The new union, with a reported gain of [illegible] members in one month, was launched by the "National Rank and File Committee," which split from the AFL Joint Council of Dining Car Workers. The Joint Council is an affiliate of the Hotel, Restaurant and Bartenders International Union.

Council Split

The Joint Council has simmered in dissension for the past year and reached a crisis last April at the national convention in Milwaukee, when Solon Bell, [illegible] South Parkway, a council founder, was re-elected president, and John E. [illegible], [illegible] South Parkway, was elected secretary-treasurer.

Both were immediately [illegible] by Hugo Ernst, president of the international union, and George [illegible] was named trustee with full pow-

See NEW, Page 6, Col. 2

Parkway Community House was the center for both social and political meetings.

Top: A teen social gathering.

Left: African-American dining-car waiters formed a separate union after meeting at Parkway in 1947.

his Rosenwalk Apartment or at Parkway when he visited Chicago. In 1941 Hughes founded a small African-American theater group, the Skyloft Players, on the top (attic) floor of Parkway, and the troup became an important part of the community center's programming. It was part of a larger mid-century theatrical movement of small African-American theater groups struggling to present balanced portrayals of Black Americans. Besides the Skyloft Players, these groups included the American Negro Theatre in New York and the Gilpin Players in Cleveland.

Beset with family and personal problems, including persistent bouts of depression, Cayton left the directorship of Parkway Community House in 1948. Under later directors, the settlement's activities continued but arguably with a lower social and political profile than under Cayton. Parkway Community House sold the former Asylum property in 1957 to the Chicago Baptist Institute.

THE CHICAGO BAPTIST INSTITUTE

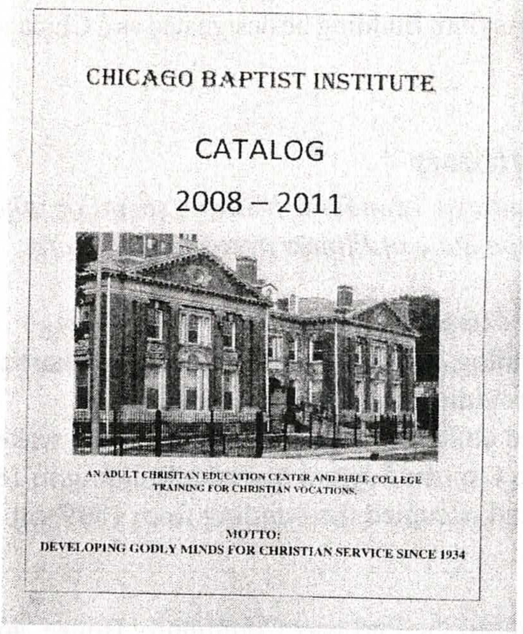
The Chicago Baptist Institute was founded in 1934 and originally operated out of an office in the Supreme Life Insurance Company Building at 35th St. and King Dr. (a designated Chicago Landmark as part of the Black Metropolis-Bronzeville District). Its mission was to provide religious teaching and training to ministers and lay individuals for a variety of tasks, including preaching, Christian Education, counseling, social work, and other church and community-related vocations.

The Institute moved to a former mansion at 3816 S. Michigan Ave. and over the years acquired a second, adjacent mansion at 3820 S. Michigan Ave. for its activities. (Both buildings have since been demolished.) Its work has been supported by a number of Baptist organizations, including the Chicago Baptist Association, American Baptist Home Mission Society, the General Baptist State Convention of Illinois, the Illinois Missionary and Educational Convention, the Illinois Baptist State Convention, and the Women's Educational Union. Since occupying the former Chicago Orphan Asylum/Parkway Community House property, the Chicago Baptist Institute has continued to grow and remains an important institution in Chicago religious life.

The Chicago Orphan Asylum Building was color-coded "orange" in the Chicago Historic Resources Survey.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sec. 2-120-690), the Commission on Chicago Landmarks has the authority to make a final recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.



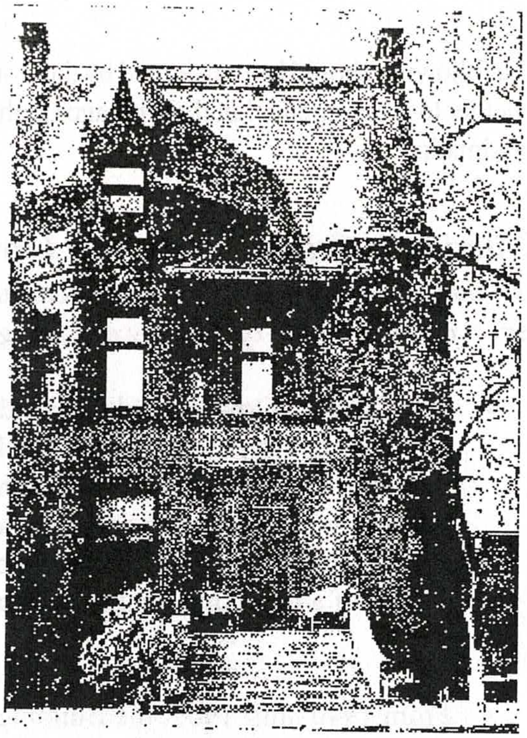
CHICAGO BAPTIST INSTITUTE

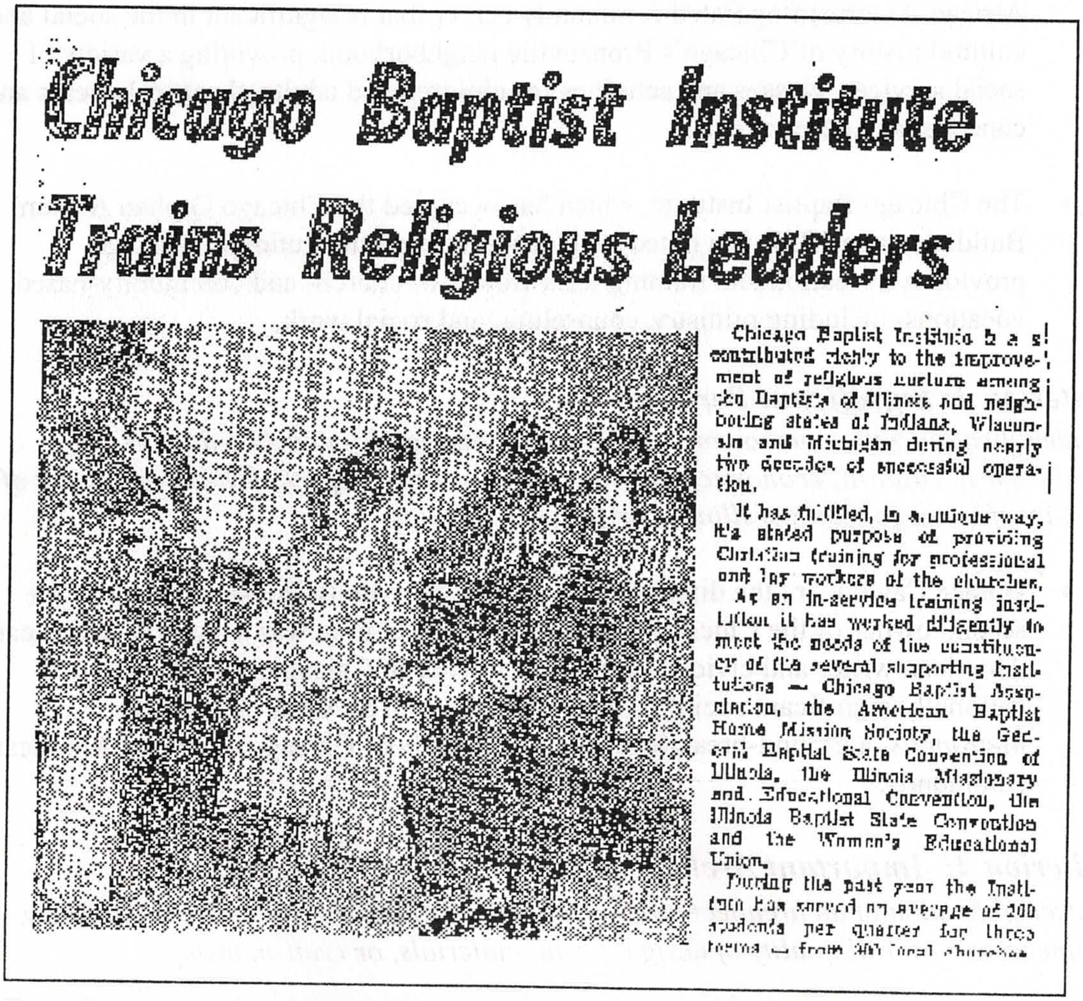
CATALOG

2008 – 2011

AN ADULT CHRISITAN EDUCATION CENTER AND BIBLE COLLEGE
TRAINING FOR CHRISTIAN VOCATIONS.

MOTTO:
DEVELOPING GODLY MINDS FOR CHRISTIAN SERVICE SINCE 1934





Chicago Baptist Institute
Trains Religious Leaders

Chicago Baptist Institute has contributed richly to the improvement of religious culture among the Baptists of Illinois and neighboring states of Indiana, Wisconsin and Michigan during nearly two decades of successful operation.

It has fulfilled, in a unique way, it's stated purpose of providing Christian training for professional and lay workers of the churches.

As an in-service training institution it has worked diligently to meet the needs of the constituency of the several supporting institutions — Chicago Baptist Association, the American Baptist Home Mission Society, the General Baptist State Convention of Illinois, the Illinois Missionary and Educational Convention, the Illinois Baptist State Convention and the Women's Educational Union.

During the past year the Institute has served an average of 200 students per quarter for three terms — from 300 local churches

Founded in 1934, the Chicago Baptist Institute is a leading religious-education institution on Chicago's South Side. Top left: A copy of the Institute's current course catalog. Top right: The Institute's former home on S. Michigan Ave.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Chicago Orphan Asylum Building be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social or other aspect of the heritage of the City of Chicago, the State of Illinois or the United States.

- The Chicago Orphan Asylum Building exemplifies the history of the Chicago Orphan Asylum, the builder of the Building, as a historically-significant charitable institution in the history of Chicago, providing assistance and shelter for generations of orphaned and abandoned children. Founded in 1849 in the wake of a deadly cholera epidemic, the Chicago Orphan Asylum built the Building in 1898 as part of a large orphanage complex and occupied the building from 1899 until 1931.

- From 1940 until 1957, the Building housed the Parkway Community House, an African-American-operated community center that is significant in the social and cultural history of Chicago's Bronzeville neighborhood, providing a variety of social services, classes and activities for children and adults, theatrical events and concerts, and other events.

- The Chicago Baptist Institute, which has occupied the Chicago Orphan Asylum Building since 1957, is a noted religious-education institution in Chicago, providing education and training for a variety of church- and community-based vocations, including ministry, counseling, and social work.

Criterion 3: Significant Person

Its identification with a person or persons who significantly contributed to the architectural, cultural, economic, historic, social, or other aspect of the development of the City of Chicago, State of Illinois, or the United States.

- Horace Cayton, Jr., the director of Parkway Community House, which was the second owner of the Chicago Orphan Asylum Building, was a significant African-American writer and civic activist in the history of Chicago. Cayton was a nationally-significant sociologist, co-writing (with St. Clair Drake), *Black Metropolis*, a ground-breaking sociological study of Chicago's African-American community.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials, or craftsmanship.

- The Chicago Orphan Asylum Building is an excellent example of a Colonial Revival-style institutional building, a style of importance in the history of Chicago architecture, with its finely-molded red-brick walls ornamented with terra-cotta quoins, pilasters, cornices, pediments, window surrounds, and spandrel panels.

- The Building possesses fine detailing and craftsmanship in a variety of historic building materials, including red brick used for walls handsomely detailed with pilasters and yellow terra cotta used for ornamental cornices, pediments, window surrounds, quoins, and spandrel panels.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history of development of the City of Chic go, the State of Illinois, or the United States.

- The Chicago Orphan Asylum Building is the work of Shepley, Rutan & Coolidge, a nationally-important architectural firm that is also noteworthy in the history of Chicago. As the successor firm to architect Henry Hobson Richardson, Shepley, Rutan & Coolidge completed the construction of the J. J. Glessner House, located on Prairie Avenue and an individually-designated Chicago Landmark. The firm then designed such noteworthy buildings as the Art Institute of Chicago's original building (now the Allerton Wing and a contributing building to the Historic Michigan Boulevard District), the Chicago Public Library (now the Chicago Cultural Center and an individual Chicago Landmark), and more than a dozen buildings at the University of Chicago.

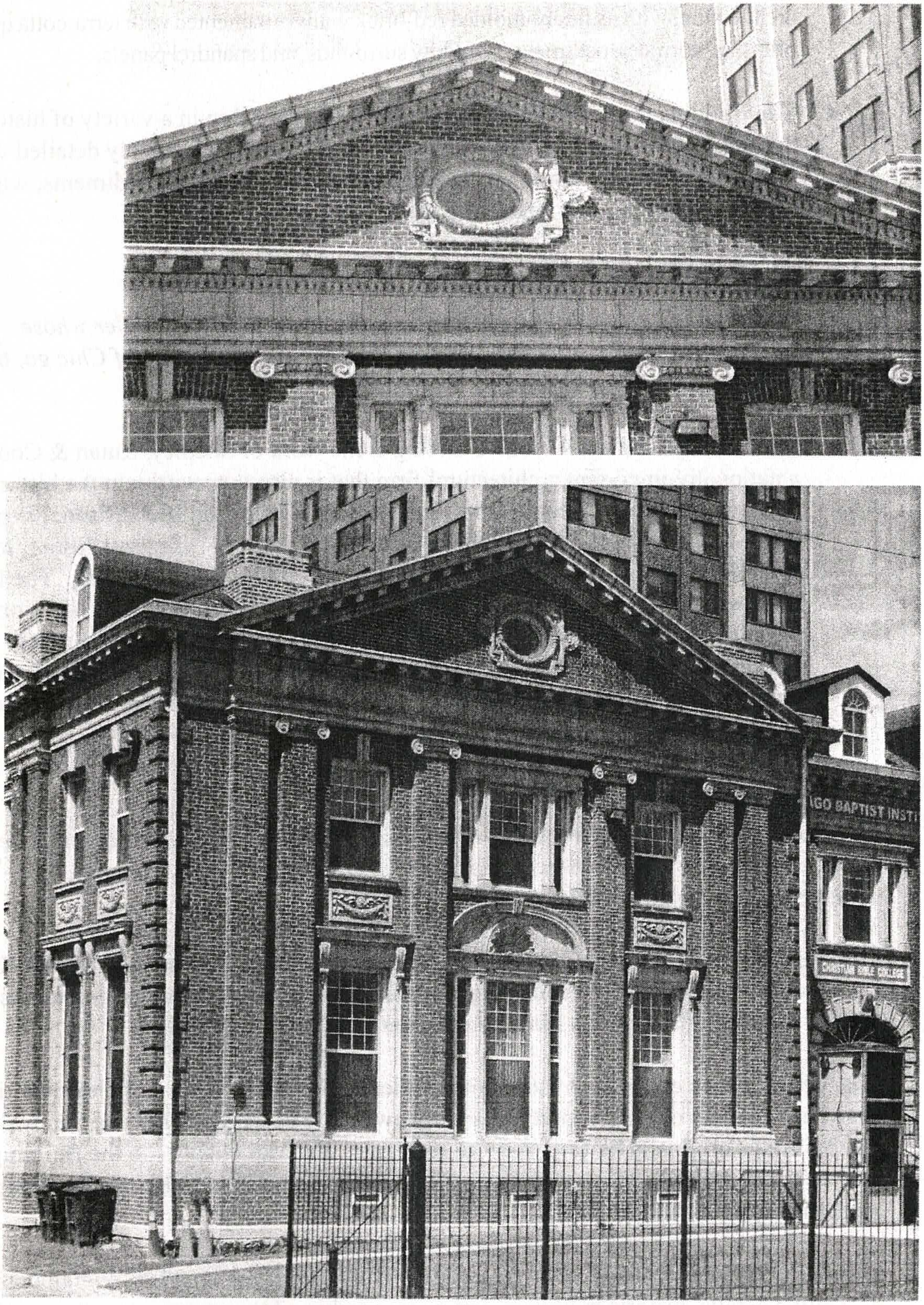
Integrity Criterion

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

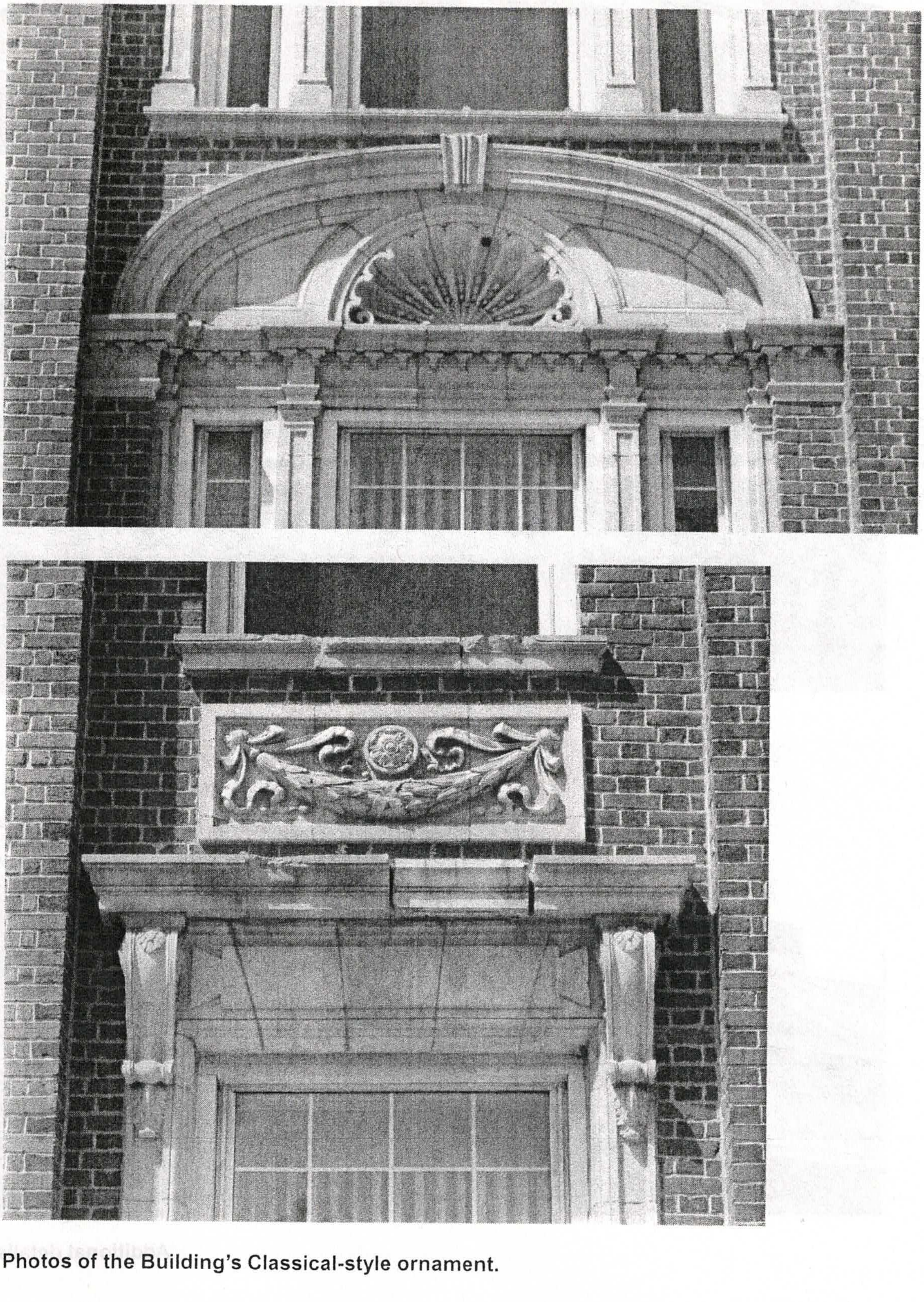
The Chicago Orphan Asylum Building is located on its original site at 51st St. and King Dr. It possesses excellent exterior integrity and retains virtually all exterior features and details, including its brick-clad structure and terra-cotta ornamentation.

Changes that have occurred to the original Chicago Orphan Asylum complex over time have been the sale of rear property originally owned by the Asylum and the removal of rear buildings originally housing Asylum residents. Exterior changes to the Building include the installation of an accessibility lift on the edge of the Building's front steps and replacement windows and doors.

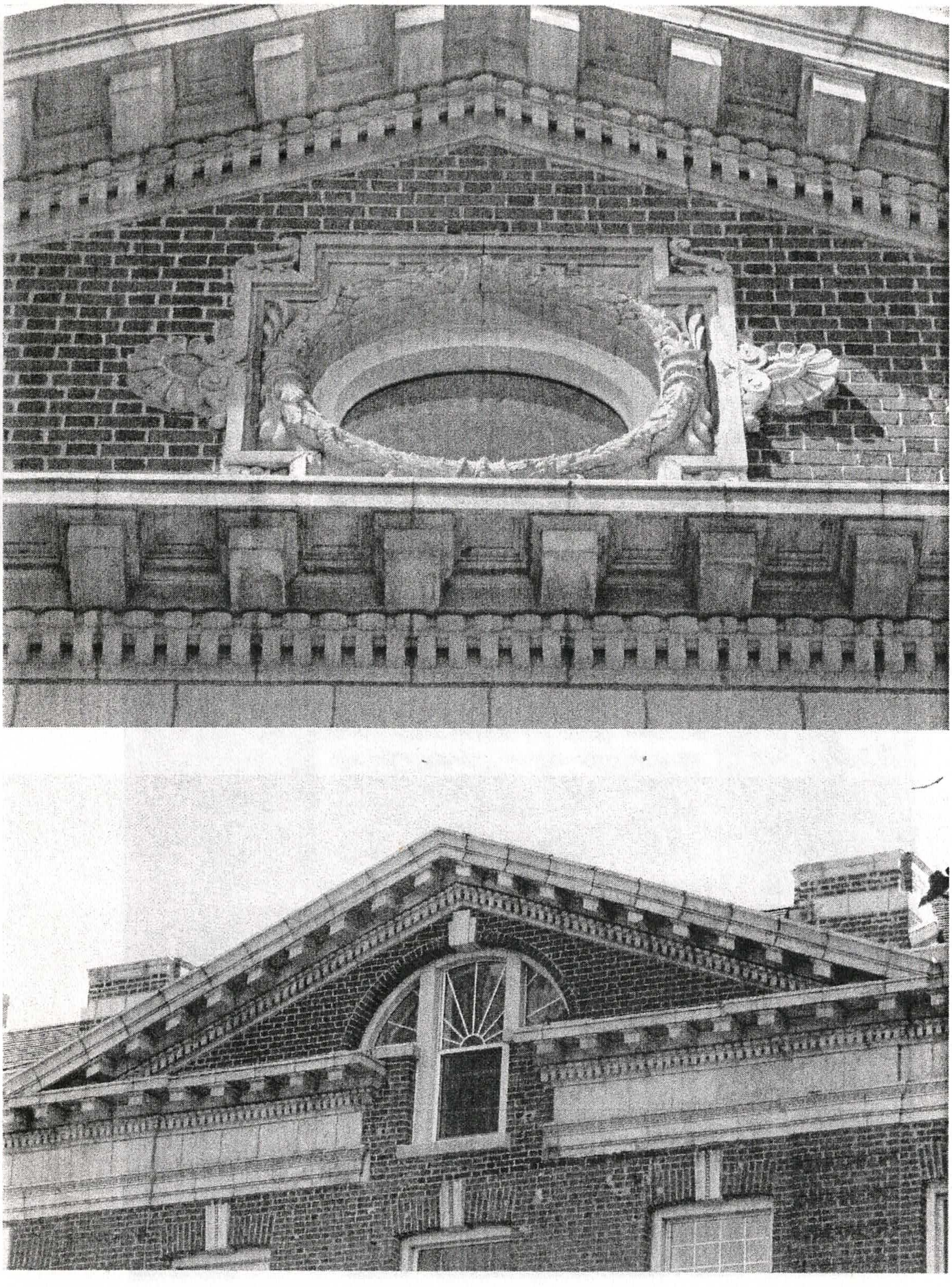
The main Chicago Orphan Asylum Building retains its historic location, overall design, decorative details, historic materials, and workmanship. The exterior alterations to the Building are minor and do not detract from the Building's ability to express its historic community, architectural and aesthetic value.


AGO BAPTIST INSTI
CHRISTIAN BIBLE COLLEGE

The Chicago Orphan Asylum Building is a visually-distinctive building with its red-brick walls and pale yellow terra-cotta Classical-style ornament.



Photos of the Building's Classical-style ornament.



Additional details.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Chicago Orphan Asylum Building, the Commission recommends that the significant historical and architectural features of the building be identified as:

- all exterior building elevations, including rooflines, of the Building.

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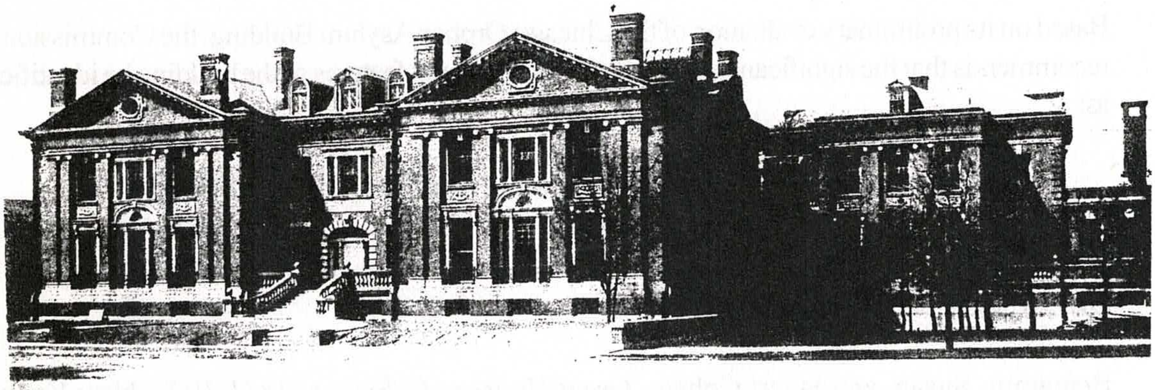
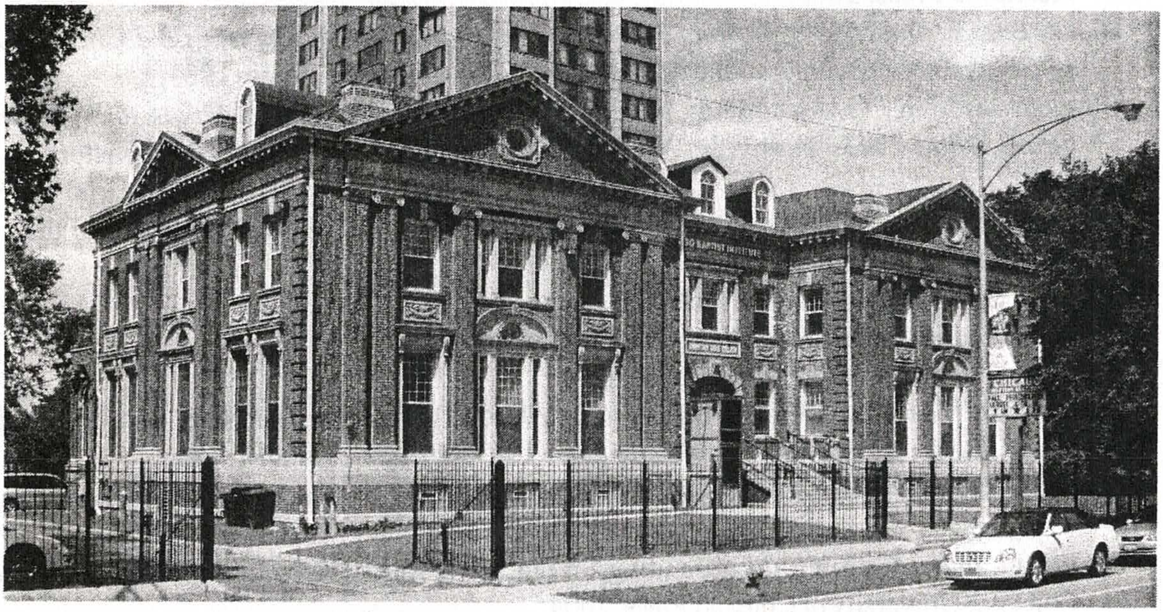
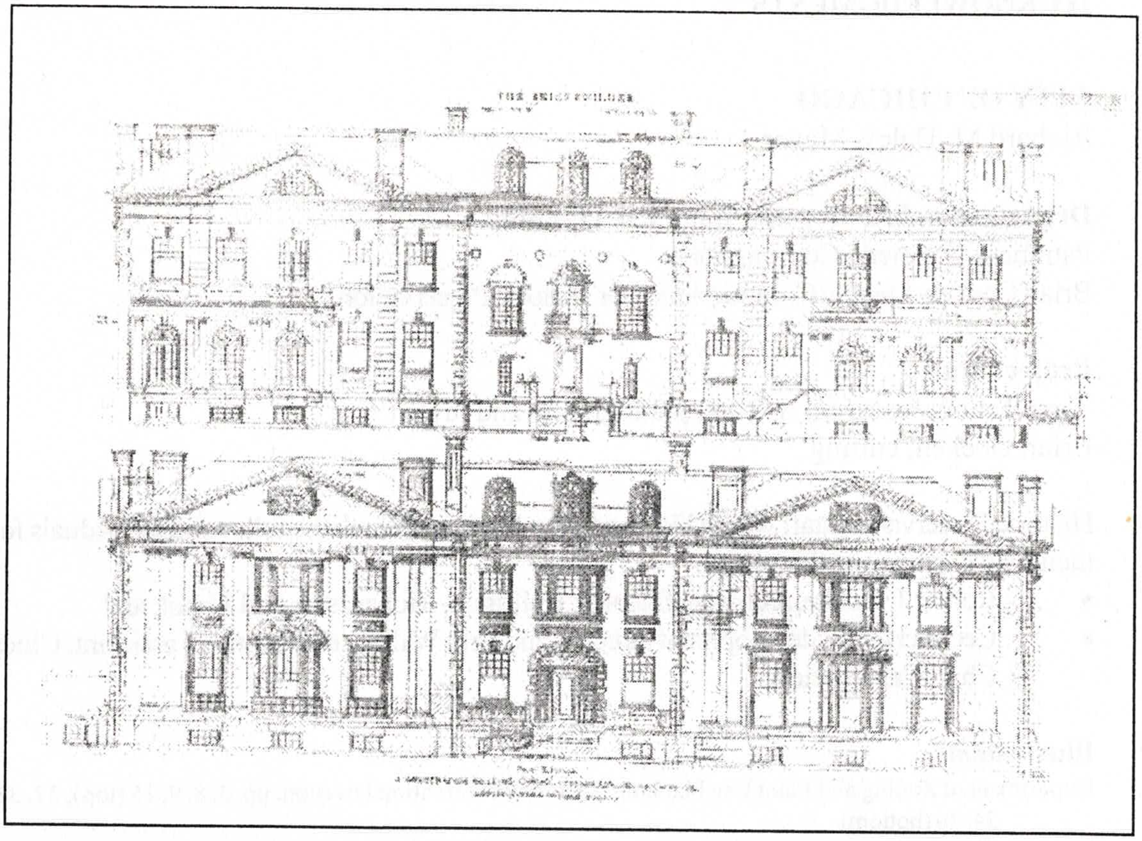




The Chicago Orphan Asylum Building retains excellent exterior physical integrity. Top: A view of the building soon after completion in 1899. Bottom: A view of the building in 2008.



Top: Elevations of the Chicago Orphan Asylum Building published in the architectural journal *Brickbuilder.*

Bottom: Chicago Orphan Asylum children playing in the snow-covered rear yard.

ACKNOWLEDGMENTS

CITY OF CHICAGO

Richard M. Daley, Mayor

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Illustrations

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The Commission is staffed by the
Chicago Department of Zoning and Land Use Planning,
Historic Preservation Division
33 N. LaSalle Street, Suite 1600, Chicago, IL 60602

312-744-3200; 744-2958 (TTY)
http://www.cityofchicago.org/landmarks

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